THE HISTORY OF PORTRAIT MINIATURES

1531-1860

G. C. WILLIAMSON

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The History of
Portrait Miniatures

Vol. I

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The Children of Charles I
by Samuel Cooper
(after the painting by Van Dyck)
Montagu House Collection.

Charles II when a Boy, with his Brother and Sister
James, Duke of York, and Princess Mary
After a painting by Van Dyck
Montagu House collection (A 19)

The History of
Portrait Miniatures

By

George C. Williamson, Litt.D.

Volume I



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QUEEN ALEXANDRA
BY HER VERY OBEDIENT SERVANT
THE AUTHOR

PREFACE

FEW words save those of acknowledgement are needed as preface to this book.

The object of the author has been to compile a comprehensive account of the art of miniature portrait painting as exhibited in the great collections of England and the Continent, and to narrate the history of the chief exponents of the art.

Much original research has been necessary in the work, especially with regard to the English painters who in Stuart times worked in Scandinavia, and the Continental artists who have hitherto been generally neglected.

The author has had access to State documents in many parts of Europe, some hitherto closed to inquirers, while bundles of letters, various note-books, catalogues, and privately printed volumes relating to families and pictures have been placed at his disposal for purposes of study. In the chapters dealing with Alexander Cooper, the exhibitors at the Royal Academy, the painters in enamel, and the foreign artists, it will be found especially that new ground has been broken. It should be mentioned that the discovery narrated in Chapter XIX., which entirely disproves a theory hitherto accepted, was not made until Vol. I. had been printed.

The illustrations have been taken from collections in all parts of the world and represent almost every important miniature painter by some characteristic example of his work. As far as possible signed examples have been selected as well as interesting portraits of important personages. Each miniature has been specially photographed for the purpose, and is reproduced full size in order that the student may have before him a truthful representation of the painting, great care having been taken to select works of definite authenticity.

It is with respect to the loan of miniatures and the permission to have them reproduced that the author has to express so deep a debt of gratitude to owners and collectors.

To Her Most Gracious Majesty Queen Alexandra his special thanks

 are respectfully tendered, not alone for her gracious approval and encouragement, but also for the assistance given him with regard to Continental collections, and the very gracious permission afforded him of having as a frontispiece to the *édition de luxe* of the work a reproduction of a miniature of her Majesty specially painted at sittings given for this purpose.

To the Tsar of All the Russias, to the German Emperor, to the King of Sweden and Norway, to the venerable King of Denmark, to the King of Italy, and to the Queen of Holland he has to express with all respect a heavy debt of gratitude for permission given him to illustrate their finest miniatures in these pages; and in the case of the monarchs of the North, he has also to say how grateful he has been for the permission to work in the archives of Sweden, Denmark, and Russia, as by such means he has been enabled to gather up the information with reference to Alexander Cooper hitherto hidden away. The foreign collections, especially that of the Queen of Holland, are so little known that it is a peculiar pleasure to him to introduce his readers to them.

A very marked expression of gratitude must be given to the Duke of Buccleuch and Queensberry, who has most generously opened his marvellous collection to the author, allowing him for the first time to select as many miniatures as he desired from it, and who has thus enriched the pages of the work in a way that no other collector could have done.

The Duke of Devonshire, the Duke of Norfolk, the Duke of Portland, the Duke of Richmond and Gordon, and the Duke of Rutland have also allowed the freest choice to be made from their cabinets; and the collections of the Earl of Dysart and of Earl Beauchamp, so little known and so seldom seen, have been opened to him in the most generous manner.

He has also to thank most heartily the Marquis of Exeter, the Earl of Ancaster, the Earl of Carlisle, the Earl of Dartrey, Earl Spencer, Lord Hothfield, and Mr. J. K. D. Wingfield Digby for great assistance rendered with the utmost generosity and kindly consideration.

Some of the finest of the miniatures which are figured in this work have come from the Quicke collection, a small but very choice series hitherto quite hidden from the public eye, and to Mr. Quicke a few special words of gratitude are due.

The noted Finland collector, M. Sinebrychoff; various American collectors, especially Mr. Pierpont Morgan; the Hamburg collector, Herr Jaffé, who owns such a famous series of fine portraits; Mr. L. Currie of

Minley Manor, the owner of the far-famed Penshurst collection, who has shown the greatest consideration; and all the notable English collectors, including Mr. Salting, Mr. Tomkinson, Mr. Whitehead, Mr. Ward Usher, Mr. Agnew, Mr. Hodgkins, and Mr. Wertheimer, have been most kind, and without their assistance the illustrations in this work would have been far less numerous and far less representative.

Lastly, a word of thanks must be said to the authorities of the various public collections both in this country and abroad. To Jhr. Van Riemsdijk, Dr. Sirén, Dr. Léman, Dr. Friedländer, Dr. Bode, Dr. Almquist, Dr. Böttiguer, Prof. Krämer, Sir Henry Maxwell Lyte, Mr. Claude Phillips, Mr. Lionel Cust, Mr. Skinner, Mr. C. F. Bell, and the authorities of the Oxford University Galleries, his especial thanks are most warmly tendered; but he is pleased to add that every one with whom he has come into contact in the English and Continental galleries has striven to assist him and to render his work pleasant and as far as possible complete.

He must not omit to say how especially grateful he is to the collectors who have, with remarkable kindness, placed miniatures at his disposal for reproduction in colour in the *édition de luxe*; and here a full measure of gratitude is due to the Duke of Rutland, the Duke of Portland, the Earl of Ancaster, Lord Dartrey, Lord Hawkesbury, Lady Banbury, Lord Ronald Sutherland Gower, Sir Spencer Walpole, Mr. Currie, Mr. Quicke, Mr. Digby, Capt. Suckling, R.N., Mr. Poyntz-Stewart, Mr. Ward Usher, Col. Cotes, Miss Radcliffe, and the authorities of the Wallace collection.

G. C. W.

The Mount,
Guildford,
April, 1904.

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The whole of the collotype plates in this work, almost all the photographic work, and all the colour plates in the édition de luxe have been executed under the supervision of Mr. Hallett Hyatt, and produced in his studio in Mortimer Street.

ADDENDUM

WHILE these pages are passing through the press the sale of the famous Hawkins collection has taken place at Christie's. The most important miniature was a circular one by Holbein which had belonged to Mr. Hawkins' family and had been for very many years at Bignor Park, Sussex. It represented Frances Howard (*née* Vere), Countess of Surrey, wife of Henry, Earl of Surrey, eldest son of Thomas, third Duke of Norfolk, and was painted on a bright blue background. The lady was viewed three-quarter face, turned to the left, wearing a simple black velvet, close-fitting bodice, over which is drawn a small white linen cape; at her neck and sleeves appear the fine lawn collar and cuffs of her chemisette embroidered with geometrical design in black; at her bosom is a red carnation, whilst around her neck hangs a thin black cord with gold filagree ends; she holds a single green leaf; her hair is simply parted in the centre of her forehead almost concealed beneath the white linen cap of the period, and across the background runs in gold letters the inscription "ANNO ETATIS SUAE 23." For this miniature Mr. Hawkins repeatedly refused very large sums of money, on one occasion sending away Baron Ferdinand de Rothschild discomfited, having steadily refused to accept the sum of £2,000 for it, although the Baron promised that at his decease the treasured portrait should become the property of the nation. On the occasion of this sale (Friday, May 13th, 1904) it fetched the record price of £2,750, and was purchased by Messrs. Duveen. Mr. Salting bid as high as £2,700 for it, but lost it by the final bid.

At the same sale two smaller portraits, which were certainly the work of a pupil of Holbein, fetched 1,000 guineas, and were bought by Mr. E. M. Hodgkins. Mr. Hawkins had a theory that these were the work of Lavina Teerlinck, and I have ever been of opinion that the attribution could be sustained.

There was at one time with them a slip of parchment bearing the words "Done at Grenwiche," proving that they were executed when the Court was at Greenwich. For very many years they were kept with the Holbein at Bignor Park in a black ebony box, but by the fraud of some servant the two now under consideration were stolen, and Mr. Hawkins had to buy them back again at a very high price in order to secure them for his collection. By that time they had been reset, but he replaced them in the original turned ivory box frame, which he found in a lumber room, where it was believed to have been lost a generation before. It is not known who the two children were, but they were evidently the offspring of some eminent persons well known at Court. Both are viewed full face, attired in a black and mauve costume of the period with full stamped velvet sleeves and small lace cuffs, the elder child holding a pink carnation and the younger one an apple. The elder wears also a simpler form of ruffle; their fair hair is drawn back and concealed beneath a red cap richly embroidered in black and gold. They are both of them upon blue backgrounds, one being inscribed "ANNO DM 1590 AETATIS SUAE 5," and the other, "ANNO DM 1590 AETATIS SUAE 4."

Illustrations of all three of these portraits, by permission of their owners, appear in my smaller book, "How to Identify Portrait Miniatures."

G. C. W.

May, 1904.

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Williamson, Dr., CIV.
Willoughby de Eresby, Baroness, LVII., LVIII.
Wiseman, Richard, XVI.

York, James, Duke of, XXXVI., XXXVIII.

THE HISTORY OF PORTRAIT MINIATURES

CHAPTER I.—THE COMMENCEMENT OF THE ART OF PAINTING PORTRAITS IN MINIATURE

IN considering portrait miniatures it is as well to devote some short attention to the meaning of the word miniature. In its earliest use the word had no reference whatever to the size of a painting. It is derived from *minium*, signifying vermilion, in consequence of capital letters, borders of pages, and headings to chapters in ancient manuscripts having been drawn in this material, and it was applied originally to the decorations on the pages of such manuscripts. These illuminations were first executed in red alone, and afterwards in various colours; then later on they took the form of elaborate designs, embracing pictures of saints, portraits of persons, and illustrations of stories and legends with religious emblems and medallions. By a further development the word came to be applied to such pictures or portraits as were similar in size to these small illuminations on manuscripts. It is believed that this useful term came into vogue in the early part of the eighteenth century, and was applied to such paintings as before then had commonly been called either "limnings" (as in the catalogue of the pictures belonging to Charles I.) or else "paintings in little" (see Pepys' Diary, 30th of March, 1668, etc.). The word is now used mainly in this sense, and by a miniature is meant a painting on a very small scale, usually a portrait painted on ivory, card, or metal, and of such a size as can be carried in the pocket. The use of the word is not a satisfactory one, inasmuch as the question is often asked as to what is the extreme size for a miniature; and why the portrait of Charles II. at Goodwood (Plate XL.), measuring 9 by 7 inches, of Henrietta Maria at Amsterdam (Plate XLI.), a circular 7 inches in diameter, or the portrait of the three youths at Burghley (Plate XI.), 8½ by 7½ inches, should be called miniatures, where the same word is used for portraits which are sometimes less than half an inch square. It is not easy to give a satisfactory answer to this question, nor can any hard and fast line be laid down as to what constitutes a miniature. The earlier names, "limnings" and "paintings in little," are undoubtedly more satisfactory terms. The former is derived from the French *enluminer*,

and from the Latin *illuminare*, to paint, and it takes the thoughts back to the times of illuminated manuscripts, and to the portraits which appear in them.

It is perhaps simplest to consider a miniature as a portable picture, one that can easily be transported from place to place, and carried about one's person; and to regard the larger miniatures, to some of which reference has just been made, as exceptions to the ordinary rule. The question of portability was even the reason for the existence of many of them; for example Charles I., desiring to have with him, wherever he was, small copies of his favourite Italian pictures, employed Oliver to make such reproductions in very small size, and these reproductions we now call miniatures. The largest portraits we shall refer to in this review of the subject are those which we have mentioned. We consider them, however, as exceptions, and take the average miniature to be no larger at the extreme than, say, 6 by 4½ inches.

It is not within the scope of this book to refer to illuminated manuscripts, but in order to approach the subject of portrait miniatures in a scientific spirit, it is well that some attention should be given to the early attempts at portraiture which appear on manuscripts and deeds. Prior to the time of Henry VIII., the pictures of the monarchs which were illuminated on charters, on writs, and on documents which were given to ambassadors, were more or less of a conventional character, and very little, if any, attempt at real portraiture can be found in them. In the early part of the sixteenth century, however, the Court artists appear to have attempted real portraiture; and the figure of Henry VIII. which adorns the Roll of Pleas in the Court of King's Bench at Westminster and St. Albans at Michaelmas Term, 35 Henry VIII. (A.D. 1543), and which is to be found within the letter P at the commencement of the roll (Plate I., fig. 2), is evidently a serious attempt to represent the King as he actually was. We know the appearance of Henry VIII. from his portraits, and whether the artist who illuminated this Roll of Pleas took his portrait of the King from life or from the work of some other artist matters but little. Here really is a true portrait to be found, something very different from the conventional portraits of previous monarchs which had adorned the list of rolls. The fat face and portly figure of the monarch and his obstinate expression of countenance are unmistakable, and bespeak the artist who illuminated this roll as a man of skill and an artist of discernment. A little before that date, on the 18th of August, 1527, was drawn up the ratification by Francis I., King of the French, of a treaty of perpetual peace with England. On the triplicate of this ratification is an illumination of the King's portrait on the first page (Plate I., fig. 1). This is the document to which Wolsey refers in writing to Henry VIII. from Compiègne on the 5th of September, 1527, when he states that it has been arranged for a perpetual memorial that the confirmation of the treaty of peace should be "duplicate, the one sealed with grene wax, and thother with gold." This is the copy to which

1
Francis I
18th of August, 1527

2
Henry VIII
1543

3
Philip and Mary
1556

4
Charles II
20th of April, 1663

5
William III
1695











is attached the magnificent golden *bulla*, and the portrait of the King on the first page is an exceedingly beautiful example of portrait miniature work. It is, of course, impossible to state who the artist was, although conjecture has given him a name; but there can be no doubt that it was taken from life, and the subtle modelling and exquisite scheme of carefully balanced colour upon a rich, deep blue background, bespeak the work of an artist of far more than ordinary talent. This portrait is so beautiful that one can well realize that it may have started a demand for similar portraits which should be executed apart from such treaties or deeds, and which would prove very acceptable gifts for one sovereign to give to another, or to a person whom he desired specially to honour. Once the idea of portraiture was introduced, it was not allowed to be relinquished, and although in England for some time it did not attain to high merit, yet, when we look at the representation of King Philip and Queen Mary enthroned (Plate I., fig. 3), which appears within the initial P on a Roll of Pleas in the Court of King and Queen's Bench at Westminster, in Easter Terms 2 and 3 Philip and Mary (A.D. 1556), we see the same definite attempt at real portraiture. The solemn face of Queen Mary and the supercilious aspect of Philip have both been realized by the artist. It was not often that such elaborate coloured examples as those to which we have made reference were illuminated. The earliest portraiture of the time appears more usually in black and white, and on the charters of Wolsey there are many attempts at portraiture to be seen. They are, however, merely attempts, and partake very much of the conventional character which marked all the portraits on documents of this kind up to the sixteenth century. It is only in the illuminations in colour that we come near to anything like a real portrait. From the time of Henry VIII. downwards portraiture continues and steadily improves. The diploma of Charles II., creating his natural son James, Duke of Monmouth, with remainder to the estates and earldom of Buccleuch, which is dated at Whitehall, 20th April, 1663, bears a very fine portrait of the King upon it (Plate I., fig. 4). It has been suggested that, as this deed bears the Great Seal of Scotland, the portrait would probably be the work of a Scottish artist; but there was no Scottish painter at that time who could have executed such a portrait, and George Jamesone, whom some critics have suggested as the painter, had died in 1644. It is conceivable that this portrait may have been executed by one of his pupils, but, inasmuch as the deed is dated at Whitehall, it is far more likely to have been painted in London, and its strong resemblance to the work of Cooper makes it very probable that it was painted by some Court illuminator after a miniature by that great artist. It was issued on the day of the marriage of the Duke of Monmouth to the Countess of Buccleuch when they were respectively fourteen and twelve years of age.

There is an almost complete series of portraits of the monarchs of England appearing on letters patent or on charters from the time of

Charles II. downwards. An important example which appears to be a good portrait of William III. (Plate I., fig 5) can be seen on the letters patent which appointed the Commissioners for executing the office of Treasurer of the Exchequer, dated 1695, in the seventh year of the King's reign. In connection with this subject, there are some beautiful examples of early portraiture executed in Venice, which are to be seen in the public record offices; they are letters of instruction to persons holding high position under the Doges of Venice. They date from the sixteenth century, like the earliest English and French works to which we have made reference. They are in the form of books, often beautifully and elaborately bound, and on the first page of each volume is a representation of the minister to whom the document is addressed. His portrait, often attended by a representation of his patron saint, is inclosed within an elaborate decorative border, on which appear the arms of the Doge and the symbolic figures representative of the republic of Venice and the provinces which gave allegiance to it. Some of the earliest of these letters of instruction have merely conventional portraiture, but on others, notably on two, the portrait is a very clear attempt to represent the man as he was, and must undoubtedly have been painted from life. Two examples of this work we are enabled to illustrate, and they conveniently introduce the consideration of portrait miniatures (Plate I. A, figs. 1 and 2). This chapter is not an attempt to trace the whole history of the beginnings of the art. It is merely to point out a few examples of the way in which portraiture was first introduced into notice, and it may well be considered that these portraits on documents of high importance led to the desire to have similar portraits set in frames and in mounts, and so started the art which we are about to discuss more fully in succeeding chapters.

I would express my grateful thanks to Sir H. C. Maxwell Lyte, K.C.B., Deputy Keeper of the Records, for the assistance he has given me in gathering together the few facts contained in this chapter, and for the permission he so readily accorded me of having some of the treasures in his care photographed for illustration in this work.

An artist who perhaps bridges over to a certain extent the chasm between illumination and the painting of miniature portraits is Edward Norgate, to whom considerable reference is made in Walpole's "Anecdotes." Walpole tells us that he was the son of Dr. Robert Norgate, Master of Bennet College, Cambridge, where Edward was born. He was brought up by Nicholas Felton, Bishop of Ely, who married his mother and, observing his inclination to illumination and heraldry, permitted him to indulge his genius. He had considerable talent for minute drawing, and designing ornaments for the embellishment of manuscripts. In pursuit of that branch of the arts he came to London, and obtained the patronage of Thomas, Earl of Arundel, with whom for a while he is said to have lived. In 1633 he was appointed by Lord Arundel (as Earl Marshal) Windsor Herald in the College of Arms, and soon after Illuminator of

1

Letter of instruction under the Doge of Venice to Francesco da Mosto to be Governor of Cattaro

1545

2

Commission from the Doge of Venice to Alvise Contarini to be Podestà of Bassano

1550





the Royal Patents, some of which are exquisite specimens of beautiful design and finish upon vellum, inferior in no great degree to the elaborate borders which inclose the miniatures of Giulio Clovio. He instructed Lord Arundel's sons in his art, and, having become intimately conversant with the theory of painting, Lord Arundel sent him with a confidential commission to purchase pictures for him on the Continent.

Later on he was Clerk of the Signet to King Charles I., whom he accompanied into Scotland in 1640. He was deprived of his office of Windsor Herald in 1648, before the execution of the King. There is a manuscript in the Bodleian Library, entitled "Miniatura, or the Art of Limning." This is a thin folio dated July 8th, 1654, and written by Norgate's own hand; and Dallaway draws attention to the fact that Fuller and Walpole were wrong when they said that Norgate died in 1650. It is clear that he lived till 1654, but it does not appear that he regained his position under Charles II. Walpole speaks of a Commission of Charles I., which was in his time, 1762 (?), in the possession of the Earl of Stirling, and which he believes was the work of Norgate. He says it has the portrait of the King sitting upon his throne delivering the patent to the Earl, and round the border were representations in miniature of the customs, hunting, fishing, and productions of Nova Scotia—all most admirably executed.

Another very clever illuminator, equal in skill to Norgate, was Henry Lilley, who was Rouge Dragon Pursuivant, at the College of Arms. He compiled in 1638 a sumptuous folio manuscript of the genealogy of the Howards, which is enriched with portraits, armorial designs, and ornaments of the most exquisite beauty. He only lived to complete this work, and after his death his executors demanded so high a price for it that Lord Arundel declined to buy it. Much later on Mr. Lilley's daughter sold it to the Earl of Northampton, and it is still preserved in the library of the Marquis of Northampton at Castle Ashby.

CHAPTER II.—THE EARLIEST MINIATURISTS

THE art of miniature painting in its highest glory was an English art, and its greatest proficients were Englishmen; but none the less, one artist, who was not an Englishman, stands at the head of the long list of those who have excelled in painting miniature portraits. I refer, of course, to Hans Holbein.

Hans Holbein

He was probably born in 1497, and, thanks to the careful investigation of Sir A. W. Franks and Mr. Black, the date of his death has been definitely settled. It took place in the year 1543, between October 7th and November 29th, and not in 1554, as was long supposed.

This information was obtained from two sources. Sir A. W. Franks discovered the will of the artist, dated October 7th, 1543, and a note attesting the administration of the said will in the registry of St. Paul's Cathedral (Beverley, 116), dated November 29th of the same year; and in them the artist was described as the "Servaunte of the Kinges Majestye" living in the parish of St. Andrew Undershaft, and in receipt of a salary of £30 a year. The other piece of evidence was contained in a letter from the Burgomaster of Basle, Adelberg Meyer, to Jacob David, a goldsmith of Paris, which is dated November, 1545, and preserved in the city archives at Basle. Meyer in it speaks of Philip, Holbein's son, and mentions that his father is already dead. All this information is of the greatest importance in determining which were the latest portraits actually painted by the great Swabian master, and it is pretty clear that he died (probably of the plague, which was raging in London at the time) between October 7th and November 29th, 1543.

His will was executed by his friend John of Antwerp, the celebrated goldsmith, for whom Holbein had made designs, and whose portrait, now at Windsor, he had painted.

Karel Van Mander, Holbein's first biographer, tells us, in 1604, that "he who knew how to adapt himself almost to everything took up the art of miniature painting, in which he had before done nothing"; and then continues to say that "he worked equally well in oil and in water colours. He painted also miniatures of especial excellence, which last art he learned from one Master Lucas, then in London, whom, however, he very soon far surpassed."

Nicholas Hilliard, the great English artist, who will next claim notice, stated in a tract which he wrote but never published: "Holbein's manner of limning I have ever imitated, and hold it for the best."

It has been made very clear that Holbein's master, the "Lucas" alluded to by Van Mander, was Lucas or Luke Hornebolt. He was of a

1
Hans Holbein
By himself
Inscribed "H H Æ 45 A 1543"
Montagu House collection (G 3)

2
Queen Catherine Howard
(so called)
Windsor Castle collection

3
Lady Audley
Wife of John Touchet
Ninth Lord Audley
Windsor Castle collection

4
Hans Holbein
By himself
Inscribed "H.H An 1543
Ætatis suæ 45"
Montagu House collection (G 4)

5
Henry VIII
From Charles I's collection
Montagu House collection (C 6)

5
Henry Brandon, aged 5
Eldest Son
of the Duke of Suffolk
Died 1551, aged 17
Inscribed "Etatis sue 5.
6 Sepdem anno 1539"
Windsor Castle collection

7
Charles Brandon, aged 3
Younger Son
of the Duke of Suffolk
Died 1551, aged 13
Inscribed "Ann 1541 Etatis
Suæ 3. 10 Marci"
Windsor Castle collection















family of illuminators and miniaturists. His father, Gerard, was Court painter to Philip and Mary in 1558; the son Luke, Court painter in the employ of Henry VIII., and died in 1544; and the daughter, Susannah, mentioned by Albert Dürer in his diary in 1521, was a very talented artist. Wornum states that she married a talented English sculptor named Whorstly, but this is not true. The epitaph of her mother, Margaret Saunders, of Ghent,[1] tells us that the daughter of the said Margaret by Gerard Hornebolt, "a very renowned painter of Ghent," and probably the first husband of Margaret Saunders, was married to John Parker, the King's archer. The epitaph, which is quoted in Faulkner's "Fulham" and Phillimore's "London and Middlesex Notebook for 1892," is upon a half-length effigy in brass of Margaret Saunders on the east wall of the south aisle of Fulham Church, and reads as follows: "Hic jacet Domicella Gandavi Svanders Margareta nata Flandrie que ex magistro Gerardo Hornebolt Gandavensi Pictore nominatissimo peperit domicellam Susannam uxorẽ magistri Johannis Parker Archarii Regis que obiit Anno Dni MCCCCCXXIX XXVI Novẽbris orate p' aia." As Mr. Davies, the latest biographer of Holbein, has, however, well pointed out, there was "little need for Holbein to learn from anyone else." "All that Holbein had to learn from a man like Hornebolt was, at the most," adds the same writer, "some practical details as to material. It was a branch of art in which Holbein was peculiarly fitted to excel. His sense of largeness, even when he worked on the smallest scale, and the exquisite skill of his craftsmanship, make the little set of miniatures which are preserved at Windsor no less desirable as portraits, and as completely expressive of character, as his full-size pictures. There is, in fact, no dividing line in Holbein's art through all the stages, from the smallest miniature to his largest panels. The tiny miniature of little Henry Brandon is as large in style as the portrait of the Ambassadors, his portrait of the Ambassadors is as consummate in execution as his smallest miniature."

The usual fate which attends a great artist has, however, befallen Holbein. Many a picture and many a miniature has been attributed to him which he never touched, and the collector has to be on his guard against these false attributions.

He must, in the first place, bear well in mind the dates of Holbein's career, especially that of his death (1543), when he is confronted with portraits attributed to the artist, or he will fall into errors which are inexcusable. As regards the technique of the real work of the master, it can seldom if ever be mistaken. Its very light delicate touch, the extreme thinness of the colour used, and the subtle modelling are very remarkable; while the consummate dexterity which enabled him in the compass of a tiny miniature to reveal the life and character of his sitter as though he was painting a life-size picture can only be compared with that of his great successor, Cooper.

[1] I am indebted for this reference to Mr. C. F. Bell, of Oxford.

We know that Holbein occasionally painted very small pictures, such as perhaps should not strictly be called miniatures. There is his picture of Erasmus at Basle as an example, a round panel of 0.10 diameter, and also the small portrait of Derich Born at Munich; and from such work to actual miniature painting is but a step. It must now be conceded that there are in existence certain miniatures which can be given to no other hand than that of Holbein, and as examples of the very finest portraiture they stand out in every way remarkable.

I am disposed to think that the one which has been the last discovered, and which is mentioned in no other work, is perhaps the finest of all, and I count myself one of the most fortunate of critics in being able to identify it and bring it to light. It is a circular portrait of Sir Thomas More (Plate III., fig. 2),[1] painted upon a card, and it forms the chief attraction in the collection of Mr. Ernest Godolphin-Quicke. It has been for close upon one hundred years unseen and unnoticed in the house where still it rests, fitted into its place in the quaint velvet-covered trays which contain this delightful series of portraits, and having attached to its frame a small scrap of paper on which is written in the handwriting of the early Stuart period the information as to who it represents and by whom it was painted. At the back of the cardboard appears again the one word Holbein, in writing which is no more recent than that of the scrap of paper, and which is probably contemporary with the date of the portrait; and as the Ropers are connected with the Quickes by marriage, and the connection dates from a period soon after the death of Sir Thomas, the family tradition, which states that the portrait has been handed down from the time when the great scholar perished upon the scaffold, has every chance of being true.

Whatever its history, there is no room for doubt, on a close examination of the miniature, that we have here a superb example of the very rare work of Holbein. Sir Thomas More appears in the same sort of costume as he is wearing in the great portrait at Wakehurst Place, which belongs to Mr. Edward Huth. His robe is trimmed with fur; he wears around his neck the gold collar of SS., and pendent from it the ornament of the Tudor rose. On his head is the usual soft black biretta-like cap. The small gray eye with its very tiny pupil, the highly arched brow, the thin "firm line of the mouth," as Mr. Davies says, "grave set by habit and yet ready to break into a smile," reveal the character of the man, and bring the great Chancellor before us with marvellous power and distinctness. The background of the miniature is bright blue, the favourite colour with Holbein for such works, and a colour which lights up the portrait in delightful manner. The frame of carefully turned ebony which incloses it may well be the original one. It is at least very little later in date than the miniature, and nothing could be more fitting for the painting than this slight circular moulding, with the turned and tooled back.

[1] A coloured illustration of it is also given in the *édition de luxe*.

1
A Man, name unknown
Collection of the Queen of Holland (271)

2
Sir Thomas More
Collection of Mr. E. Godolphin Quicke

3
Holbein
By himself
Wallace collection

4
A Young Man, name unknown
Said to be the Son of a
Merchant of the Steelyard
Collection of the Queen of Holland (258)

5
A Lady, name unknown
Uffizi Gallery, Florence

6
A Man, name unknown
Uffizi Gallery, Florence

7
A Man, name unknown
Uffizi Gallery, Florence















We know that Holbein visited England twice. The first occasion was in 1526, when he was the guest of Sir Thomas More. There is no evidence whatever that during this time he had anything to do with the Court. He was merely the guest of a private gentleman, and it is pretty safe to assume that he never painted the portrait of Queen Catharine of Aragon. The two portraits assumed to represent that ill-fated Queen, which were at Strawberry Hill, possessed a doubtful attribution even in the eyes of Walpole, as can be seen by a note in his catalogue. One of them, which is now in the Royal collection at Windsor, on being removed from its setting was found to have the following interesting inscription on the back: "Anna Roper Thomæ Mori filia W. Hollar pinxit post Holbeinium 1652." The portrait at Wilton representing Edward VI., long ascribed to Holbein, and bearing his name upon it, is clearly not the work of the master, as the dates forbid the ascription; and of the four portraits of Henry VIII. at Windsor attributed to the same artist, Mr. Wornum is of opinion that three were painted before Holbein came to England, and the fourth after the death of the artist. His criticisms on these four miniatures are clear and convincing.

Holbein's second visit to England commenced in 1532, but by this time his friend and patron, More, had become Lord High Chancellor, and the painter was soon introduced into the Court circle. The two portraits at Windsor of Henry and Charles, the two sons of Charles Brandon, Duke of Suffolk, who both died of the sweating sickness on one day in 1551, at the Bishop of Lincoln's palace at Brickdon in Huntingdonshire, may be safely attributed to Holbein. They are dated, the one of Henry 1535, and the one of Charles 1541, and are painted on playing cards. They are said to have been given to Charles I. by Sir Harry Vane (Plate II., figs. 5 and 7).

There is little doubt also as to the portrait considered to represent Queen Catherine Howard, painted on a playing card, the eight of diamonds (Plate II., fig. 2), and the one of Lady Audley (Plate II., fig. 3). This last portrait affords the strongest evidence that Holbein painted miniatures, as the identical head is to be found amongst the drawings by Holbein at Windsor. "The identity," says Mr. Law, "extends not only to the modelling of the head and shoulders, but also to the accessories, the jewels, the initial A upon the ornaments, and even the colour of the dress, noted upon the drawing in Holbein's writing, corresponding with that in the miniature." It is painted on a two of hearts playing card.

Other notable miniature portraits which may be safely attributed to the master's own hand are those likenesses of himself which appear at Montagu House. Both were done in the very year of his death, and are signed and dated. The two portraits are superb works—one a large one (Plate II., fig. 1), and the other very small (Plate II., fig. 4), but both of them bearing the same inscription: "H. H. Ætatis suæ 45 An. 1543." In the smaller one, in which the inscription is abbreviated, the artist is represented holding a pencil in his hand.

In the Wallace Gallery there is yet another of Holbein by himself (Plate III., fig. 3). It has every appearance of being a genuine work by the artist, and was very possibly a replica of the one at Montagu House, perhaps done for some other client. Both of them have the very distinctive character of the works at Windsor, and neither of them is, in my estimation, a copy from the other, as they differ very slightly from each other in certain minute matters, such as the turns and curls of some of the letters, and in a way that I believe a copyist would have avoided.

Of the portrait of Henry VIII. (Plate II., fig. 6) which is at Montagu House one has to speak with greater reserve, as, if it is an original portrait of the King and by Holbein, it is an almost inestimable treasure, all other genuine portraits having perished, with the exception of the bold, sketchy cartoon at Hardwick, which shows Henry VII. and Henry VIII., and the drawing at Munich.

The Buccleuch portrait is neither signed nor dated, and it has a certain freshness of colour and hardness of technique in which it differs slightly from the other miniatures. In many ways, perhaps one may safely say in most ways, it recalls the genuine work of Holbein, his delicate and subtle modelling, his thin painting and dexterous handling, and I have therefore accepted it as a work of the great master, although very possibly a copy by one of his pupils from a painting of the King. It exactly resembles one of the drawings at Windsor, and this evidence must not be gainsaid.

There was a fine portrait of Queen Jane Seymour in the Propert collection, which had been at one time in the Bale collection, and which Dr. Propert always considered an undoubted original. It had certainly been in Walpole's collection at Strawberry Hill, and was acquired thence by Mr. Bale, and had always borne the name of Holbein. It is some years since I have seen it, and I cannot find out where it now is; but at the time when I carefully examined it I must confess to having some doubts as to whether the attribution could be justified. Possibly now a closer examination would result in a more satisfactory decision.

There is a remarkable miniature in the possession of the Queen of Holland which may certainly be accepted. It was the subject of a short article in the "Burlington Magazine" for April, 1903. It represents (Plate III., fig. 4) a young man of perhaps some sixteen years of age, attired in a brown doublet trimmed with black, and wearing a low falling collar to which pendent strings are attached. His hair is closely cut, and his appearance is very thoughtful, not to say sad. Mr. R. R. Holmes, to whom the first attribution of this fine portrait to Holbein is due, was unable to identify the subject or even to suggest any name for it, contenting himself with pointing out that, as it finds its place in a collection which includes many miniatures by English masters, such as Cooper, Oliver, and Hoskins, it may be thought possible that the picture was painted in England, and represents perhaps some young English-

man of notable position, or a member of the family of a merchant of the Steelyard.

I have since the date of the article by Mr. Holmes had an opportunity of closely examining every miniature in this famous collection, many of the examples of which appear for the first time in this volume; and I am disposed to think that there is yet another work which may be given to the same hand. It is on vellum mounted on card, and represents a man, name unknown (Plate III., fig. 1), in a black coat and hat; and in the colour scheme, the delicate handling, the treatment of the hair, which straggles out from underneath the large hat, the painting of the beard, and the feather in the hat, as also in the transparent technique, vivid truth of portraiture, and the subtle way in which the shadows of the black robe are presented, I recognize the hand of the master.

There are three miniatures also attributed to Holbein to be found in the Uffizi Gallery at Florence, two representing men and the third a woman, all unknown persons. Each of them is marked by the same restraint, by the same delicate use of colour, and by the same light handling and subtle modelling, and each of them is painted upon a piece of a playing card. They are wonderful portraits, and in giving them to Holbein I have the high support of Dr. Corrado Ricci, one of the finest judges of works of art in Italy. All these find places in this volume by means of photographs specially taken (Plate III., figs. 5, 6, and 7).

A fine circular miniature in the Pitti Palace (Plate C., fig. 4), which has always hitherto been described as unknown and belonging to the German school, and which, I believe, represents Erasmus, must be considered in this place. It bears a very close resemblance to the circular portrait of Erasmus which is at Basle, but is of a man slightly more careworn than the one painted at Basle, as the hollows are deeper in the cheeks, the flesh has fallen more away, the nose is thinner, and the whole aspect of the face more weary. It is possible that all these aspects of the countenance might have come from a severe illness such as we know so frequently attacked the great scholar.

That this portrait at Florence is by Holbein I am not prepared to say, but my impresssion is that it should be attributed to him, and that it should be given the name of Erasmus. I have not yet been allowed to handle it, or to have it out from its frame, and I must reserve a final expression of opinion until I have been able to do this; but meantime I would draw attention to the portrait, which will, I believe, in time be accepted as the work of Holbein.

Besides these miniatures there are three others in the possession of Lord Boston and Sir Frederick Cook (Visconde de Montserrate) which are attributed to Holbein.

Finally, one would mention, as an example of Holbein's skill in small portraiture, such as would be required for drawing "in little," a sketch in silver-point of a male head, which was exhibited in 1889 at the Burlington

Fine Arts Club Exhibition. It is a work of rare beauty and very full of character, signed by the master and dated 1543, and was exhibited by Mr. Locker Lampson.

Some evidence as to the miniature work of Holbein, although one hundred years later than his death, also deserves notice. It is to be found in the Bodleian Library, in a manuscript, already mentioned, entitled "Miniatura, or the Art of Limning"; and in it the author, Edward Norgate, writing for his patron the Earl of Arundel, states that "the incomparable Holbein in all his different methods of painting, either in oyle, distemper, lymning or crayon was so general an artist as never to imitate any man, nor was ever worthily imitated by any." Another manuscript by Norgate belongs to the Royal Society, and came from the Arundelian Library, and in this the same expression of opinion occurs, rendered in rather stronger language.

J. Van Cleef
G. Stretes

Of Holbein's contemporaries, perhaps the most noteworthy workers in miniature were Justus Van Cleef and Gwillim Stretes, the painter of the remarkable "puzzle" portrait of Edward VI. at the National Portrait Gallery. I only know of one miniature which I can definitely attribute to Stretes, and that is a portrait of Edward VI. at Madresfield Court (Plate V., fig. 3), which is signed. It is but little removed in its flatness and simplicity from the work in illuminated manuscripts, but the boyish, self-satisfied face of the youthful and rather priggish monarch is well represented, and the accessories are painted with dainty skill. There is, however, but little sign in this miniature of the talent which most certainly Stretes possessed, and which is better realized in his larger portraits in oil. In the Rijks Museum at Amsterdam is another portrait of Edward VI. as a little boy, attributed to Stretes, and which I claim to be his work. I have had it photographed, and it appears on Plate XLVII., fig. 6.

L. Teerlinck

Lavina Teerlinck must not be overlooked. She was a very clever lady, highly spoken of by Vasari and Guicciardini, daughter of Simon Benninck of Bruges, a well-known illuminator and a Court painter to Henry VIII. It is possible that to her hand should be attributed several of the miniatures of that King which have for so long been associated with the far greater name of Holbein. There are many references to her as a painter of miniatures, both in the reign of Henry VIII. and also in those of Mary and Elizabeth. In 1558 she executed Queen Elizabeth's portrait, "finely painted on a card," and received from her Majesty in return, according to the original account, "one casting bottell guilt," weighing $2\frac{3}{4}$ ounces. A little later on, in 1561, she painted another portrait of the "Queene personne," this time mounted "in a box," and in return received "one guilt salte with a cupier," weighing $5\frac{1}{4}$ ounces.

John Shute

There are two other artists, mentioned in a translation of Lomazzo on Painting by Haydocke, of New College, Oxford, as "Shoote and Betts," precursors of Nicholas Hilliard. Walpole concludes that the former

1

Gaspard, Sire de Coligny
Admiral of France
By John Bettes
Madresfield Court collection (376)

2

A Gentleman, name unknown
By John Bettes
Signed "J. B. 1580—62"
Montagu House collection (G 10)

3

The Duke of Monmouth
By Mrs. Rosse
Inscribed: "Duke Monmouth
after Mr. Cooper for
Mrs. Rosse"
Montagu House collection (R 18)

4

John Maitland, first Duke
of Lauderdale
By Edmund Ashfield
Montagu House collection (P 4)

5

Called Mary, Queen of Scots
Bradley collection

6

Called Mary, Queen of Scots
By Catherine da Costa
Ham House collection (45)













artist is one John Shute, "Paynter and Architecte," author of a book on architecture called the "First and Chief Groundes of Architecture," published in 1563, and dedicated to Queen Elizabeth. Nothing, however, is known of his work in miniatures.

John Bettes

Of the two artists of the name of Betts or Bettes, John and Thomas, but little is known, nor is even their relationship one to the other a matter of any certainty. John is supposed to have died in 1573, and to have painted a portrait, now in the National Gallery (No. 1496), representing Edmund Butts, the son of the physician to Henry VIII., Sir William Butts. This picture is dated 1545. Meres, in the "Wits Commonwealth," mentions the two artists in a list of painters. Fox, in the "Ecclesiastical History" by which he is well known, says that John drew the vignettes for Hall's Chronicle, and a miniature by him of Sir John Godsalve is mentioned by Walpole. This information is practically all that is now known as to John and Thomas Bettes. There is a fine portrait of a gentleman at Montagu House which is the work of John Bettes. It is signed "J. B. 1580" (Plate IV., fig. 2), and on the opposite side of the head are the figures 62, which probably refer to the age of the sitter. Another miniature by the same artist, painted rather earlier in his career, is to be seen at Madresfield Court (Plate IV., fig. 1). It represents Gaspard, Sire de Coligny, Admiral of France (1516-1572), and is a grand, serious piece of portraiture. There is a dignity about these two noble portraits which marks them out as the work of some great painter, and it is unfortunate that we know nothing further of the history and work of Bettes.

In the Propert collection was a fine miniature by Thomas Bettes, representing John Digby, Earl of Bristol; but works by either John or Thomas Bettes are of very rare occurrence.

In the Rijks Museum at Amsterdam there is a most quaint portrait of Edward VI. as a baby, which was given to Bettes in an ancient inventory of the Dutch Royal possessions. It is a very interesting work, and there seems to be some probability that it is the work of this mysterious artist. I have had it photographed, and it will be found on Plate XLVII., fig. 4.

CHAPTER III.—HILLIARD, OLIVER, AND OTHERS

THE artists already named, to whom may be added Sir Antonio More, Zucchero, Lucas De Heere, and others, practised the art of painting portrait miniatures, if at all, as one branch only of their profession. In the latter half, however, of the sixteenth century we come upon the name of the first English miniaturist, an artist who was limner, jeweller, goldsmith, and seal engraver to Queen Elizabeth and to James I., but who adopted miniature painting as his chief occupation.

N. Hilliard

Nicholas Hilliard was born, it has been said, about the year 1547, and was, so Walpole states, the son of Richard Hilliard of Exeter, High Sheriff of the city and county in 1560, and of Laurence, daughter of John Wall, goldsmith, of London. It is, however, clear that this date is ten years too late, inasmuch as there are two portraits at Montagu House which give us the correct year. Both represent the artist himself, one (Plate VI., fig. 1) being inscribed "Año Dm̃ 1574 Ætatis suæ 37." The other one (Plate VI., fig. 9) represents him at the age of thirteen, and reads, "Opera quædam ipsius Nicholais Heliard in ætatis suæ 13," and on the background, "N. H. 1550." It is evident, therefore, that Hilliard was born in 1537, and was a youthful prodigy, although he did not, as some writers have tried to make out, paint miniatures when only three years old! The miniature just mentioned originally belonged to the Earl of Oxford, and is expressly mentioned by Walpole. Hilliard was distinctly a great painter of portrait miniatures. His work is unmistakable; most of his portraits are signed, and many of them have also a motto in Latin and a date upon them. Hilliard very quickly attained to fame, and was, so Redgrave states, appointed goldsmith, carver and portrait-painter to Queen Elizabeth, "to make pictures of her body and person in small compasse in lymninge only," and "her Highness" sat to the artist very often. He engraved the Great Seal of England in 1587.

Of his manner of work Walpole remarked that, "although he copied the neatness of his model (Holbein), he was far from attaining the nature and force which that great master impressed upon his most minute work." "Hilliard," he adds, "arrived at no strength of colouring; his faces are pale and void of any variety of tints, the features, jewels, and ornaments expressed by lines as slender as a hair. The exact dress of the times he curiously delineated, but he seldom attempted beyond a head; yet his performances were greatly valued."

It is possible that Shakespeare, the contemporary of the artist, in the

SOME RARE EARLY MASTERS

MADRESFIELD COURT COLLECTION

1
A Gentleman, name unknown
By Laurence Hilliard, 1636

2
Charles Blount, Earl of Devon
Lord Lieutenant of Ireland
By Laurence Hilliard, 1593

3
Edward VI
By Gwillim Streetes
(Signed)

4
A Gentleman, name unknown
In oil
By Alexandre Colison, 1630
(Signed)

5
Lady Anne Carr
Wife of William, fifth Earl
and first Duke of Bedford
By Richard Gibson

6
Frances Cranfield
Countess of Dorset
By Matthew Snelling

7
The Duchess of Buckingham
By Charles Beale
(Signed)

8
Henry Somerset, first
Duke of Beaufort
By Mary Beale, 1674
(Signed)

9
A Divine, name unknown
By Charles Beale
(Signed)












S. PELLING
FRANCES COUNTESS OF HERBERT


C. BEALE




C. BEALE

words uttered by Bassanio when he contemplated fair Portia's counterfeit, alluded to Hilliard, when he said:

> Here, in her hairs,
> The painter plays the spider; and hath woven
> A golden mesh to entrap the hearts of men,
> Faster than gnats in cobwebs.

At the same time it must not be forgotten that exquisitely delineated threads of gold "woven" into the hair of ladies were of frequent occurrence in small portraits during the Elizabethan age, and were intended to enhance the lustre of the portrait.

The esteem of his countrymen for Hilliard is testified to by Dr. Donne, who wrote (in a poem called "The Storm," 1597):

> —— A hand or eye
> By Hilliard drawn, is worth a history
> By a worse painter made——

and in Lomazzo on Painting, translated by Haydocke, 1598, we are told that the art of limning had "been brought to the rare perfection we now see, by the most ingenious, painful, and skilful master, Nicholas Hilliard." The same author in another place, mentioning "Mr. N. Hilliard, so much admired by strangers as well as natives," adds, "to speak truth of his ingenious limnings, the perfection in painting (in them) is so extraordinary, that when I devised within myself the best argument to set it forth, I found none better than to persuade him to do it himself to the view of all men, by his pen, as he had before unto very many, by his learned pencil, which in the end he assented to; and by me promiseth a treatise of his own practice that way, with all convenient speed." This tract Hilliard actually wrote, says Walpole, but never published. A copy of it Vertue met with, and it is amongst his MSS. in the British Museum.

There are assertions, says Dallaway in his notes to Walpole, in the manuscript in question (Harleian, 6000) which excite a doubt as to whether it were the work of Hilliard. No clue in the manuscript itself exists by which it is possible to determine who was its author, but Dallaway suggests, and with a great deal of reason for his suggestion, that it was gathered from conversations with Hilliard as well as from a lost manuscript, and was completed some years after his death. Such a phrase as "This secret I had from Mr. Hilliard" would imply that it was so compiled, and for the use of a pupil, perhaps of Oliver. The author alludes more than once in the treatise to his late cousin, Isaac Oliver; and Mr. Cust, in his article on that artist in the "Dictionary of National Biography," assumes (as will be seen on page 22) that John De Critz, serjeant-painter to James I., was the author of the treatise. The statement made by Vertue as to Hilliard's authorship of it must be rejected. Dallaway points out that the author, whoever he was, speaks of various works which he saw in Rome in the time of "Pope Sixtus V." (1585-1590).

Foremost among the miniatures executed by Hilliard must be men-

tioned Queen Elizabeth's Prayer Book, a tiny volume, which at one time belonged to Walpole and was at Strawberry Hill, having been acquired by the great connoisseur from the Duchess of Portland, and which afterwards belonged to Mr. J. W. Whitehead. It is a book measuring 3 inches by 2 inches, bound in shagreen, and having gold enamelled clasps, jewelled. Its sixty-five pages of vellum contain six prayers composed by the Queen in a spirit of true devotion, and written by her in a very neat hand in English, French, Latin, Greek, and Italian; and at the beginning of the volume are splendid miniatures by Hilliard, *circa* 1570, representing the Duc d'Alençon and Queen Elizabeth.

The volume had passed through the hands of James II., the Duke of Berwick, the Duchess of Portland, Walpole, Queen Charlotte, and the Duchess of Leeds, down to its latest owners. "The work," as has been remarked, "fully bears out the assertion that Elizabeth was the most cultured woman of her time, and one who must have amply repaid the pains which old Roger Ascham bestowed on her tuition. Few relics of the great past can compete with this tiny book in appealing to our reverence and national pride."

There are four miniatures by Hilliard at Windsor, copies of older portraits, which next claim attention. These are the portraits of Henry VII. (dated 1509, the year of his death), Henry VIII., Edward VI., and his mother Jane Seymour. They were originally attached to a gold jewel, enamelled on one side with a representation of the battle of Bosworth Field, and on the other with the roses of Lancaster and York. This enamel jewel work was bought by Charles I. from Laurence Hilliard, and was undoubtedly the work of his father, who, as already mentioned, held an appointment as goldsmith at Elizabeth's Court. The jewel has long since vanished, but the four portraits fortunately remain.

In addition to the two already described, a third fine portrait of Hilliard by himself is still extant. It was originally at Penshurst with the Sidney miniatures, and now belongs to Mr. Laurence Currie (Plate VII., fig. 1), and is inscribed "Nicus Hillyard Aurifaber Sculptor et celebris illuminator serenissimæ Reginæ Elizabethæ." It is illustrated in Walpole's "Anecdotes," vol. i., and reproduced in these pages. It seems to be probable that there were two examples of this portrait done by Hilliard, and that one of them was dated and had on the back of it a portrait of Hilliard's father, as Walpole refers to two in the possession of Mr. Simon Fanshaw, and gives the inscriptions that are on them. On one side there was the same inscription as on the Penshurst jewel now at Minley Manor, with the date added thus, "anno 1557 æt. suæ 30," and on the reverse, "Ricardus Hilliardus quondam vicecomes civitatis et comitatus Exoniæ anno 1560 ætatis suæ 58 annoque Domini 1577." Nothing is known, however, of these two portraits now.

The two portraits of Hilliard at Montagu House have already been mentioned. In the one dated 1550 we see a boyish face, smooth and

NICHOLAS HILLIARD

MONTAGU HOUSE COLLECTION

1
Nicholas Hilliard
1574
(B 19)

2
Mrs. Hilliard
1578
(B 5)

3
Henry Wriothesley
Earl of Southampton
1603
(B 12)

4
Queen Elizabeth
(C 20)

5
Queen Elizabeth
(C 18)

6
Edward De Vere
Earl of Oxford
1588
(B 30)

7
A Gentleman, name unknown
1612
(B 2)

8
Princess Mary
Daughter of James I
1607
(A 27)

9
Nicholas Hilliard
1550
(A A 15)



















placid. In the other, which was formerly in the Harleian collection and afterwards in that of Mr. Magniac of Colworth, the artist has a beard and moustache, is wearing a high ruff, and wears on his head a velvet cap with a feather in it. Yet another important portrait of this artist, with shaven face, embroidered coat and white ruff, is at Welbeck, and is signed and dated 1550 (Plate X., fig. 2); while the same collection contains a delightful portrait of Queen Anne of Denmark, which is signed with the well-known conjoined initials (Plate X., fig. 4), and another and very fine portrait of a young man in deep mourning (Plate X., fig. 1), inscribed "Quadragesimo Año dm̃ 1616," and bearing also the two following inscriptions: "Vera effigies Ætatis suæ 20" and "Queres le [an image of the sun] luit pour moy," which may be rendered: "Scarcely the sun shines for me." This latter inscription evidently refers to his deep affliction.

There are other less important works by Hilliard in the same collection.

The work of Hilliard is well defined and easy to recognize. It resembles that which is generally seen in missals and illuminated manuscripts. The colours are perfectly opaque, gold is used to heighten the brilliant effect of jewels and dresses, and the faces present a flat and shadowless appearance.

Many fine works by Hilliard are in the collection at Montagu House. There are three of Queen Elizabeth (Plate VI., figs. 4 and 5); another of George Clifford, Earl of Cumberland, her Champion; another of Lord Hunsdon, who was her Master of the Horse, and also her cousin, which is dated 1605; and others of Sir Francis Walsingham, Sir Francis Knowles (aged twenty-nine), Sir Francis Drake (inscribed "vive ut vivas"), and Sir Edward Osborne.

One of the most beautiful, however, in this famous collection is that (Plate VI., fig. 2) numbered 5 in Case B, which represents Alicia Brandon, daughter of John Brandon, Chamberlain of London, who became Hilliard's first wife. The inscription upon it reads: "Alicia Brandon Nicolai Hilliardi qui propria manu depinxit uxor prima Año Dñi 1578 Ætatis Suæ 22 N H." It is a circular miniature in an ivory and campeachy wood frame and is wonderfully lovely.

Amongst other important works in this same collection may be mentioned one of Edward de Vere, Earl of Oxford (Plate VI., fig. 6), which is inscribed "Año Dm̃ 1588 Ætatis suæ 30"; one of Henry Wriothesley, Earl of Southampton (Plate VI., fig. 3), inscribed "Año Dm̃ 1603 Ætatis suæ 26"; and a curious one of an unknown gentleman (Plate VI., fig. 7), dated 1612 and inscribed "Ætatis suæ 30," but bearing as well the puzzling inscription in abbreviated form or anagram thus, the exact meaning of which cannot be ascertained, "En—vo—fi—Con—Ma—Sub." A very quaint little portrait of a tiny child dressed in a large white lace bib apron and wearing a cap on her head (Plate VI., fig. 8) is erroneously described in the catalogue "The Princess Mary, afterwards Mary II." It really represents the little Princess Mary who was daughter of James I.

and Anne of Denmark, and who was born in 1605 and died two years after. The miniature is dated 1607, and was done when the child was but fifteen months old.

Besides these small miniatures there are, however, several of larger size in this celebrated collection, amongst which should be mentioned the portraits of Robert Dudley, Earl of Leicester (Plate IX., fig. 2), and of George Clifford, Earl of Cumberland (Plate IX., fig. 1), the latter nobleman being represented in the gorgeous attire of the Queen's Champion, and wearing in his hat a glove which the Queen had given him. These are full-length miniatures, the one of Lord Leicester, who is clad in a magnificent costume, having been painted, as the long inscription upon it testifies, in the very year in which that ill-fated nobleman died.

Every jewel, every thread of lace, and every detail of costume is painted with faultless accuracy and care, and the miniatures are triumphs of skill and vividly record the appearance of the heroes of that romantic period of history.

Many of the Hilliards in the collection belonging to the Duke of Buccleuch were originally in the cabinet of King Charles I., under the keepership of the unfortunate Van der Doort, and are marked with a crowned C. R. They were lost for generations, but were one day brought into the print-shop of Messrs. P. and D. Colnaghi by a picture-frame maker who had acquired them at a country sale. Mr. Dominic Colnaghi at once recognized what they were and purchased them, eventually disposing of them to the late Duke in 1878.

The Penshurst collection of miniatures, to which reference has just been made, included three other examples of the work of Hilliard besides the portrait of the artist himself. These are, with that portrait, in the possession of Mr. Laurence Currie, having been acquired by his father, Mr. Bertram Wodehouse Currie. They are full-length figures, like the miniatures at Montagu House just described, but they exceed even these remarkable works in their goodly proportions, being the largest works by Hilliard which I have yet seen. One of them also represents George Clifford, Earl of Cumberland, in the same attire as Queen's Champion, but some of the smaller details of the costume are rendered with even greater accuracy, and the effect of the scheme of colour is richer in every way. Another is also of the Earl of Leicester, in a very magnificent costume, and a long inscription on the back, which is written in early Stuart calligraphy and probably copied from a contemporary inscription, gives us the full detail of this superb costume. The inscription reads as follows:

"The dress that the Earl of Leicester wore in the Procession to St. Mary's Church in Warwick from the Priory to keep the Order of St. Michael in France of which Order the Earl was one where he was accompanied by the Balio Burgesses Lords & Gentlemen of the County &c in 1571. His Lordship's apparoll was His shoes of velvet his stockings

THE "PENSHURST" MINIATURES

COLLECTION OF MR. L. CURRIE

1
Nicholas Hilliard
By himself

2
Queen Anne of Denmark
By Isaac Oliver

3
Sir Robert Dudley
Natural son of the Earl of Leicester, created a Duke by the Emperor Ferdinand II and assumed the title of Duke of Northumberland
By N. Hilliard

4
James I
By Isaac Oliver

5
Sir Philip Sidney
By Isaac Oliver











of Knit silk his upper Stockings of white velvet lined with cloth of silver his doublet of silver his jerkin white velvet drawn with silver beautified with gold & precious stones his girdle and scabbard—white satin embroidered with gold a foot broad. His cap black velvet with a white feather his collar of gold bost with precious stones & his garter about his leg of St. Georges."

Another remarkable full-length figure, which originally formed part of the famous Penshurst Place collection, represents the natural son of the Earl of Leicester. This Sir Robert Dudley (Plate VII., fig. 3) was at one time believed to be the legitimate son of the great Earl, but his father repudiated him, although he left him the bulk of his estate. Sir Robert did his best to establish his legitimacy and his succession to the honours of his father, but failing to do so, left the country and entered the service of the Grand Duke of Tuscany, and later on that of the Emperor Ferdinand II. By the latter he was created a duke, and he at once assumed the style and title of Duke of Northumberland, a dignity to which he certainly had no right, as it was at that time vested in the Crown. Meantime his wife, whom he had deserted, and who was a daughter of Sir Thomas Leigh, and aunt of the first Lord Leigh, was elevated to the peerage for life by Charles I. as Duchess of Dudley, and her daughters, the Ladies Catherine and Anne, given their proper precedence as duke's daughters. The patent conferring these dignities is one of the most pathetic documents which the history of that time has left us. Sir Robert Dudley meanwhile took to himself another wife, and by her had a son who afterwards assumed the title of Duke of Northumberland, following his father in the self-assumed dignity.

The Penshurst portrait of Sir Robert Dudley has upon it an inscription in seventeenth-century handwriting, which is not quite accurate from an historical point of view, and I have therefore given the history of this curious series of events.

Sir Robert was a very clever man, a shrewd politician in advance of his times, and an excellent mathematician; and it was in respect of real services to the Grand Duke of Tuscany and the Emperor that he received the grant of a dukedom. The inscription reads as follows:

"Sir Robert Dudley son of Robert Dudley Earl of Leicester—the which Robert Dudley was created Earl of Northumberland by the emperor for his services in making Leghorn a town of Free Trade, see Dugdale."

The miniature is a very lovely one, every detail being rendered with the utmost precision, and the elaborate costume, the hose magnificently embroidered with gold, is done ample justice to, while the whole effect of the work is grander and richer than usual with Hilliard, by reason of the greater breadth of the treatment and the finer pose and proportion of the figure.

In the Rijks Museum at Amsterdam is a portrait of Queen Elizabeth by Hilliard (Plate XVII., fig. 3), and another of the Queen in fancy dress

(Plate XVII., fig. 2), which is probably by him. There are also two other miniatures, one of Lady Hunsdon (Plate XVII., fig. 5), and the other of an unknown lady (Plate XVII., fig. 1), which I attribute to the same artist.

Hilliard was in high favour with James I. as well as with Elizabeth, and from the King received a special patent of appointment, dated 5th May, 1617, and which is printed in Rymer's "Foedera," xvii. 15. In it the King speaks of "our well beloved servant Nicholas Hilliard gentleman the principal drawer of small portraits and embosser of our medals in gold," and in "respect to his extraordinary skill" grants him a sole licence for the royal work for twelve years. He died January 7th, 1619, and was buried in St. Martin's in the Fields, Westminster. By his will he left, says Walpole, 20*s.* to the poor of the parish, £20 (out of £30 due to him for his pension from the King) to his sister Anne Avery, the remaining £10 to his other sister, some goods to his servant maid, and all the rest of his effects, plate, jewels and rings, to his son, Laurence Hilliard, his sole executor.

He was the engraver of the second Great Seal of Elizabeth, and was rewarded for his work by the grant in 1587 of a lease of the manor of Poyle in Stanmore for twenty-one years, "in consideration of his paines in engraving ye Great Seale of England."

The very minute flat work of Nicholas Hilliard is his distinguishing feature, but his best miniatures are signed with a conjoint N. H., thus, N⁄H., to which, as already mentioned, are generally added a Latin motto and a date. They are all painted on card or on vellum, usually on playing cards or on portions of them. A few other noteworthy miniatures by Hilliard that may be mentioned are those of Mary, Queen of Scots, dated 1579, and the Countess of Dorset in the Whitehead collection; Sir Francis Drake, 1581, belonging to Lord Derby; James I., the Earl of Cumberland, and others belonging to General Sotheby; James I., dated 1608, at Dorchester House; the same monarch and his wife, Anne of Denmark, belonging to the Earl of Wharncliffe. There are also several in the cabinets at Doughty House, Richmond, some fine ones at Welbeck Abbey, and many specimens were in Dr. Propert's collection. Perhaps, however, one of the greatest of all is the superb portrait at Ham House of Queen Elizabeth, which we figure in these pages, and for which, as appears from a note at the back, either the artist was paid £5, or else it was sold for that sum at a very early period of its history.[1] There are indeed two portraits (Plate VIII., figs. 3 and 4) of the Queen at Ham House, both of which Lord Dysart kindly allows me to illustrate; but the larger one is a noble miniature in Hilliard's best style (Plate VIII., fig. 3), evidently from life, and with all the details of dress and jewellery perfectly rendered. By this same artist is also a portrait of the Earl of Leicester (Plate VIII., fig. 1) with a splendid piece of writing at the back, so bold and full of character that one might readily say it was the work of his royal mistress, to

[1] "Pret £5," in Elizabethan handwriting, at back.

NICHOLAS HILLIARD

1
Robert Dudley
Earl of Leicester
Ham House collection
See in letterpress long inscription
on the back of this portrait

2
Queen Elizabeth
In a gold case, jewelled and
enamelled
Victoria and Albert Museum

3
Queen Elizabeth
Ham House collection
"Pret £5"

4
Queen Elizabeth
Ham House collection

5
Charles Blount
Earl of Devon
Madresfield Court collection

6
Queen Elizabeth
1572
(Signed)
National Portrait Gallery













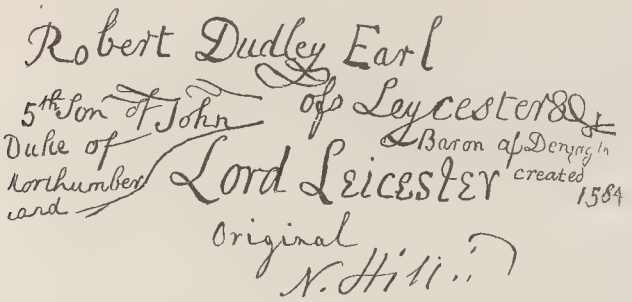
1

George Clifford
Third Earl of Cumberland
In the costume of Queen's Champion
Montagu House collection (A 7, D R)

2

Robert Dudley, Earl of Leicester
Montagu House collection (A 12, D R)

whose masterful handwriting it bears a certain strong resemblance. Part of the inscription is, however, clearly in another hand than that of the writer of the names.



Here again the face is well modelled, and in this characteristic portrait every detail of jewel and dress is presented with the utmost care and refinement.

L. Hilliard

Laurence Hilliard continued his father's profession and worked out the unexpired time of his father's licence. He lived till 1640, and executed a great many portraits, although Propert had never seen one when he wrote about him. It was from him that Charles I. received the portrait of Elizabeth now at Montagu House, for Van der Doort's catalogue describes it as "done by old Hilliard, and bought by the King of young Hilliard." He signed some few of them, and the finest with which I am acquainted is that of an unknown gentleman, which belongs to Earl Beauchamp's famous collection at Madresfield Court (Plate V., fig. 1). It is inscribed "Anno Domini 1636 Ætatis Suæ 37 L. H." Another example in the same collection is really by Laurence Hilliard (Plate V., fig. 2), representing Charles Blount, Earl of Devon, Lord Lieutenant of Ireland. This is inscribed "Anno Domini 1593 Ætatis Suæ 26." There are some miniatures at Montagu House ascribed to Nicholas Hilliard which I believe are by his son Laurence. They are not quite so rigid and hard as the work of the father, and partake a little more of a sketchiness in character, but in other respects resemble very closely the work of Nicholas. I do not think that the son was as fond of the use of gold as his father, and his colour scheme is richer and more varied. In 1624 he was paid £42 for five pictures, but it is not specified in the warrant whom they represented. One of the main features of the work of Laurence is the beauty of the calligraphy in which the inscriptions around the portraits are written. It is very florid, full of exquisite curves and flourishes, much clearer and yet more elaborate in its ornamentation than the more formal calligraphy of his father.

To the Hilliards succeeded a far greater man, or perhaps it should be more accurately stated, two greater men, Isaac and Peter Oliver, father and son. Later on it will be seen that to them succeeded two men, greater

Isaac Oliver and Peter Oliver

still, the two brothers, Alexander and Samuel Cooper, and in the latter artist the very culminating point of the art was reached. It is not very easy to state whether Isaac Oliver (or Olivier) was an Englishman or not. The latest of his biographers, Mr. Lionel Cust, gives some solid evidence in favour of his being of French origin, believing that he is identical with one "Isaac Olivier of Rouen," who, on the 9th of February, 1602, was married at the Dutch Church, Austin Friars, London, to Sara Gheeraerts of London (Moens, "Registers of Dutch Church, Austin Friars"). Mr. Cust seems to think that as the siege and capture of Rouen by the Guises in 1562 drove many Huguenots to take refuge in London, the parents of Oliver with their son, then a lad of five or six years old, may well have been amongst them. Moreover, in the portrait by Hondius of Oliver there is to be seen through a window a river scene, resembling nothing in England, but very like the scenery of the Seine near Rouen, and Mr. Cust thinks that this may indicate the scene of the birthplace of the great artist.

Taking up this position he endeavours also, with some success, to identify the author of the treatise on limning (Harleian MSS., 6000), which has been already mentioned, and which was evidently considered by Vertue as the work of Hilliard. The anonymous author refers more than once to "our late countryman and my dear cousin Mr. Isaac Oliver." Mr. Cust points out that Sara Gheeraerts, Oliver's wife, appears to have been daughter of Marcus Gheeraerts the elder, by his second wife, Susanna De Critz, who was certainly related to John De Critz, serjeant-painter to James I. Francis Meres in his "Palladis Tamia" (1598) selects the three, Hilliard, Isaac Oliver, and John De Critz, as specially excellent in the art of painting. Assuming De Critz to be a cousin by marriage of Oliver, he may well have been, says Mr. Cust, "the author of this said treatise on limning," although there is nothing in this theory to prevent its having been taken down from the teaching of Hilliard, or having formed part of the manuscripts of that earlier artist, and adapted as it stands by De Critz.

On the other hand, Burton's manuscript collections for Leicestershire, quoted by Nicholls in his history of the county (vol. iii., part i., p. 489), connect Oliver with the family seated at East Norton in that county—"of this family [Oliver] seated at East Norton in 1570 was Isaac Oliver the curious limner as I have heard"—while I myself discovered at Ashby-de-la-Zouche an entry of the birth of an "Isaac Oliveer in 1551."

Vertue seems to have held to the theory of French origin; and he found contemporaries of Oliver in France whom he mentions, to wit, "Aubin Olivier natif de Boissy inventeur des engins de monoyes a Moulins"; and Peter Olivier, printer, at Caen in 1515; and Jean Olivier, printer, of the same city, in 1521. He also mentions that his pocket-book was in existence in his time, and that the entries in it were a mixture of French and English. Of this pocket-book nothing is known at the present

EARLY MINIATURE PAINTERS

WELBECK ABBEY COLLECTION

1
Nicholas Hilliard
By himself, 1550

2
A Young Man in deep mourning
By Nicholas Hilliard, 1616

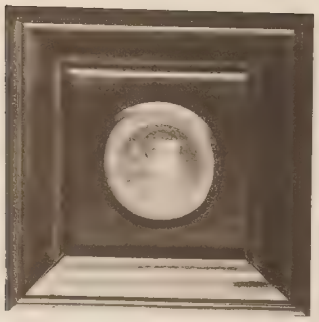
3
Called Mary, Queen of Scots
See p. 44

4
"A son of Isaac Oliver the limner"

5
Queen Anne of Denmark
By Nicholas Hilliard

6
A Man, wearing a red ribbon
By Peter Oliver
(Bloodstone back)

7
Sir Philip Sidney
By Peter Oliver















time, but Vertue records in his own manuscripts the fact that he had himself seen it, besides several leaves from Oliver's sketch-book; and that these latter were then in the possession of Mr. Russel, who had also a clay model of the monument which was erected to the memory of Oliver, but which had been destroyed in the Great Fire of London.

Since, however, Mr. Cust wrote his biography of this artist in the "Dictionary of National Biography," he has discovered some further information as to Oliver, which he allows me to use, and which he has published in the "Proceedings of the Huguenot Society." It seems to establish the fact and the date of Oliver's birth.

An entry, he says, in the return of aliens in London for 1571 runs as follows:

"*The Old Baylye Quarter*

"Peter Oliver sojourner within Harrisons howse pewterer in Fletlane goldsmith, borne at Rone in Fraunce, and Typhan his wife, came into England iij yeres and dwelt in this parishe so longe, and hath one chyld named Isake, and as yeat no denize."

In the return for November, 1571, he occurs again:

"*Saincte Sepulchres Prish*

"Peter Olyver, borne in Normandie, Tyffen his wife, and Isacke his sonne, came over abut iij yeares past."

They occur again in a return for 1576, as:

"*The Olde Baylye Quarter*

"Peter Oliver, Tyffen his wyfe and Isaack Peter there sonne in Harysons house, in Fletelane."

This is very strong evidence, for it would be very natural for the father of Isaac to be named Peter, inasmuch as Isaac himself named his own son Peter; and it would also be quite natural for the father to be a goldsmith by trade, as was Hilliard, to whom Isaac Oliver is said to have been sent as a pupil.

These entries do not actually state that Isaac was born in London, but as they give the birthplace of the father as "Rone in Fraunce" and do not state that of the son, it may be taken for granted that Isaac was born soon after his parents came to sojourn in London, and that therefore the entry in the registers of Ashby-de-la-Zouche, which was also a place where many Huguenot refugees lived, must refer to another member of the family and not to Isaac Oliver the miniaturist.

Mr. Cust adds to the interesting article from which these details are taken the copies of the registers of the Dutch Church and of the French Church which refer to the family of Oliver, and as they intimately concern the history of the family, I reprint them as follows, with my hearty acknowledgement of his kindness in drawing my attention to them. He

mentions that some of the entries refer to one Pierre Olivier, who may possibly be the well-known painter Peter Oliver, but as they extend beyond 1648, when we know that Peter Oliver died, they probably refer to some other member of the family.

REGISTERS OF THE DUTCH CHURCH, AUSTIN FRIARS

Marriage

"1602, Feb. 9. Isaac Olivier v. Rouen met Sara Gheeraerts v. Londen."

REGISTERS OF FRENCH CHURCH, THREADNEEDLE STREET

Marriages

"1626, Déc. 26. Pierre Ollivier, natif de Londres & Catherinne de La Haye, aussy native de Londre.

1638, Déc. 26. Pierre Olivier, natif de Londre, et Rosse du Moulin (vefué de feu Pierre Flaman), natif de Vallenciennes.

1660, Avril 1. Nicolas Hay, fils de Claude, daupres de Guise, et Martinne, fille de Pierre Olivier, natifve de Londre."

Baptisms

"1609, Janv. 8. Jacques Ollyvier, fils de Isaacq O. et d'Ellisabett sa femme. Tém. Jacques Hardan, Martin Hardret, Marie Gasgar.

1612, Août 23. Nathanael Chamberlan, fils de Pierre C. le jeune et de Sara de Laune, sa femme. Tém. Mr. Marie, nostre pasteur, et —— femme d'Isac Olivier.

1613, Fév. 28. Madelene Sampson, fille de Etienne S. et de sa femme Madelene de Roquigni. Tém. Adrien de Roquigni, diacre, Rachel Maçon, ve. de Martin Hardret, ancien, la femme d'Isac Olivier.

1614, Juil. 24. Benjamin Portier, fils de Gerard P. et de Judic Lardennois, sa femme. Tém. Isac Olivier, Jaques de Vriese, Jehanne ve. de Hierome van Derelst.

1628, Janv. 6. Rachell Le Man, fille de Renowld Le M. et de Lidye sa femme. Tém. Piere Oliver, Simonne, femme de Abrahem de Le Valle.

1629, Juin 28. Esther Olivier, fille de Pierre O. et de Catherine de La Haye. Tém. Charles Bultel, Esther Herbert, femme a Pierre Bulteel.

1632, Janv. 8. Jacob Olivier, fils de Pierre O. Tém. Jacob Hardret, Susanne, femme de Jean de Lanoy.

1635, Fév. 8. Jacques Rape, fils de Baltazard R. et de Catherine Moulin. Tém. Jaqs. Rape, Catherine de La Haye, femme a Pierre Olivier.

1635, Août 23. Pierre De La Haye, fils de Thomas de La H. et de Collette de La Fontaine. Tém. Pierre Ollivier, Marie Dolé, Adrienne Rondal.

1636, Mai 8. Catherine Le Preu, fille de Guillaume Le P. et de sa femme. Tém. Jan Barra, Caterine Olivier.

1636, Sept. 11. Sara Catté, fille de Charles C. et d'Elisabeth Smitz. Tém. André Buisinne, Catherine femme à Pierre Olivier.

1638. Août 5. Pierre Rone fils de Jacques R. Tém. Pierre Olivier, Marguerite, femme de François La Ronde.

1639, Nov. 10. Martine Ollivier, fille de Pierre O. et de ——. Tém. Roger Englebert, Martin Le Pamon."

Mr. Cust does not ignore the facts that his contemporaries speak of Oliver as an Englishman; Sandrart, in his "Teusch Academie," speaking of him as "membranarum pictor Londinensis," and the inscription below the engraving already mentioned, by Hendrik Hondius, styling him "Isaacus Oliverus Anglus." The same evidence is afforded by Peacham in his "Treatise on Drawing and Limning," 1634, and numerous other references could be given of writers who refer to Oliver as an Englishman or as a great English painter. Oliver certainly, it must be noted, spells his own name Olivier or, on some of his miniatures, Ollivier; but that is very much the spelling adopted in the parish register of Ashby-de-la-Zouche.

Vertue states, on the authority of Antony Russel, a painter, that Oliver painted large pictures in oil, and he mentions two, "St. John the Baptist" and "The Holy Family," as then in Russel's possession (B.M. Add. MSS., 21111, f. 50). Russel, as Mr. Cust points out, was doubtless well acquainted with the work of Oliver. His grandfather, Nicasius Roussell or Russel, jeweller to James I., seems to have been a kinsman of Oliver. To Nicasius's son, Isaac Russel, Oliver stood godfather in 1616, while Oliver's widow stood godmother to Nicasius, another of the sons of the elder Nicasius, in 1619. Walpole, on the strength of an ancient authority, states that Hilliard was Oliver's master, and this assertion is made also in R. Haydocke's introduction to Lomazzo's "Art of Painting"; but Zucchero, who arrived in England in 1574, is said also to have assisted him in his early efforts.

The light blue ground which marks so many of his miniatures he no doubt adopted from Hilliard, who is believed in his turn to have taken it from Holbein; but Oliver went far ahead of his master in the art of limning, and some of the finest works which were ever done in miniature are from his hand.

In 1616, according to Mr. Cust, Oliver had commenced a large limning (11½ by 15½ inches) of the "Entombment of Christ," "with a great number of figures in it." This he left uncompleted at his death, and it eventually passed into the Royal collection, where it still remains. It was the subject of unstinted admiration from his contemporaries.

There is a curious puzzle connected with its date; King Charles's catalogue says that the picture was left unfinished at the decease of the artist, and was "now by his Majesty's appointment finished by his son Peter Oliver." It has Peter Oliver's name upon it, but is dated 1616,

whereas Isaac Oliver did not die until 1617, and it is therefore clear that the date refers to the commencement of the work by the father rather than to the completion of it by the son.

For some time, however, especially to Dr. Propert, this caused much confusion, and led to various suggestions as to the dates of the death of Isaac and the birth of Peter his son.

There is no doubt, however, as to the former, since the registers of St. Anne's, Blackfriars, record the death of both father and son in the following terms:

"Isaack Oliver buried 2 October 1617."

"Mr. Peter Oliver buried 22 Decembr 1648."

By his will, dated 4th of June, 1617, Isaac Oliver appointed his wife Elizabeth his executrix, and bequeathed all his "drawinges allreadye finished and unfinished and Lymminge pictures, be they historyes, storyes or anything of Lymming what soever of my owne hande worke as yet unfinished" to his eldest "sonne Peter if he shall live and exercise that arte or Science which he and I nowe do," and failing him, "to suche another of my sonnes as will use and exercise that arte or Science." He also adds: "my will ys that my sayd sonne Peter shall have the first proffer of the sale of my pictures that shall be soulde and fyve shillings in a pounde cheaper than any will give for them."

This will was proved 30th October, 1617 (P. C. C. 93, Weldon), and the artist was buried, as already stated, in the church of St. Anne, Blackfriars.

In an office book of Lord Harrington, Treasurer of the Chambers, which Walpole quotes, there was an entry of payment to Isaac Oliver, "picture drawer," by a warrant dated at Lincoln, April 14th, 1617, "for four several pictures drawn for the Prince's Highness as appeareth by a bill thereinto annexed £40."

It is probable that Oliver was married more than once; possibly, as Mr. Cust suggests, even three times; and it is clear from the terms of his will that his younger sons were under age at the time of his death, and were, therefore, probably sons of a later wife than Peter Oliver's mother. Oliver also mentions his kinswoman Judith Morrell in his will; and it is worth noting that he signs his name to that document as "Isaac Oliver" and not "Olivier."

The wife Elizabeth, who is mentioned in the will, was probably the same who is mentioned in the register of baptisms already quoted for 1609; and the younger sons included, no doubt, Jacques, who was baptized at that date.

The wife, it will be seen, was witness to the baptism of several other children, and Isaac Oliver himself to that of one Benjamin Portier, on July 26th, 1614.

The date of the birth of his son Peter can only be stated approximately. Propert gave it as 1604; Redgrave (and Foster, copying him) as

1601, on the authority of the probate of the will of the artist, which was, he said, dated 1660, and stated that the artist died at the age of fifty-nine.

As a matter of fact, however, the will is not dated 1660 at all, but December 12th, 1647. It appoints his wife, Anne Oliver, sole executrix, and proceeds to "bequeath to her all my whole estate to be at her disposinge. Item I doe give and bequeath unto my aforesaid wife the house I nowe live in wholie to her for ever."

This will, which was made at Isleworth, bears out the note made by Vertue in his manuscript (Add. MSS., 23069, fol. 27) as follows: "Search the Office of Wills for Peter Oliver, limner, who being weak and sick at Isleworth there made his will, appointing his wife Anne sole heir and executrix; left to her all his goods and effects of what kind soever and his house in which he lived at Isleworth to her to do with as she pleased, December 12, 1647. This will was signed only with his mark, being, I suppose, near his death, though in his lifetime he wrote a curious neat hand." This will was proved 15th December, 1648 (P. C. C. 184, Essex), and it is clear from the probate of it that the artist was about fifty-four years of age, which would therefore give us his birth as having happened in 1594. He was buried with his father in the church of St. Anne, Blackfriars, and the date of his burial has already been mentioned. It is curious that a whole year should have passed between the date of his death and that of the proving of his will; but it is believed, from a reference in Vertue to the poor health of Mrs. Oliver, that she was ill for a long time after the decease of her husband, and that therefore the proving of the will, to which she was sole executrix and legatee, had to be deferred.

Of Mrs. Oliver a remarkable tale is told by Walpole, in explanation of the extraordinary fact that so few of the works of Peter Oliver were known to him, although he was aware that in almost every case Oliver had made duplicates of each portrait which he painted, and reserved the duplicate for himself.

Russel, who has already been mentioned, says Walpole, told Vertue that, "the greater part of the collection of King Charles being dispersed in the troubles, among which were several of the Olivers, Charles II., who remembered, and was desirous of recovering them, made many inquiries about them after the Restoration. At last he was told by one Rogers of Isleworth, that both the father and son were dead, but that the son's widow was living at Isleworth, and had many of their works. The King went very privately and unknown with Rogers to see them; the widow showed several finished and unfinished, with many of which the King being pleased, asked if she would sell them; she replied, she had a mind the King should see them first, and if he did not purchase them, she should think of disposing of them. The King discovered himself; on which she produced some more pictures which she seldom showed. The King desired her to set her price: she said she did not care to make a price with his Majesty, she would leave it to him; but promised to look over

her husband's books, and let his Majesty know what prices his father the late King had paid. The King took away what he liked, and sent Rogers to Mrs. Oliver with the option of £1,000 or an annuity of £300 for her life. She chose the latter. Some years afterwards it happened that the King's mistresses having begged all or most of these pictures, Mrs. Oliver, who was probably a prude, and apt to express herself like a prude, said, on hearing it, that if she had thought the King would have given them to such whores, and strumpets, and bastards, he never should have had them. This reached the Court, the poor woman's salary was stopped, and she never received it afterwards. The rest of the limnings, which the King had not taken, fell into the hands of Russel's father."

In the hands of these two masters, father and son, miniature painting assumed a new aspect. The old flatness and shallowness of the illuminated manuscript were left behind, and a roundness and lifelike character given to the faces. Darker backgrounds first take the place of the bright blue of Hilliard's work; and great care and delicacy are given to the delineation of the fine lace or plain lawn collars, that formed so distinctive a feature of the costume of the day. The boldness and robustness of the faces mark the work of Oliver, and there is a much more natural effect in the treatment of the hair.

The miniatures done by the Olivers are usually signed with their initials, either I. O. or P. O., in monogram or separately, and are not confined to the usual head and shoulders only, but are often full-length figures or even groups of figures.

The younger artist, Peter (as already mentioned), was employed by Charles I. to make water-colour copies of many of the more important paintings in the Royal collection, in order that the King when unable to be near his beloved gallery might possess miniature copies of his favourite pictures, and so continue to enjoy and appreciate their beauty. One of these copies from a "Riposo" by Titian is in the Jones collection at South Kensington, and several of them are at Montagu House. Another appeared at the Hamilton Palace sale, and was purchased by Queen Victoria, and so happily returned to its old home at Windsor. "It is a copy," so the King's librarian states, "about half the size of the original, of the little St. George and the Dragon, by Raphael, which was sent as a present to Henry VII. by the Duke of Urbino, in return for the Order of the Garter." After the death of Henry VIII. this famous Raphael passed from royal hands into the collection of the Earl of Pembroke, and while in his possession was engraved by Vorsterman in 1627. About 1628 the Lord Chamberlain passed it on to Charles I., but at the rebellion it was sold and now adorns the famous collection of the Hermitage. To use the words of the original catalogue of Charles I., this miniature copy was "copied by Peter Oliver after Raphael Urban for his Majesty, which is dated 1628, whereof his Majesty has now also the principal in oil colours, in the said Cabinet Room." It is probable that the King gave this copy

Anthony, John and William Browne, and their Servant
Grandsons of the first Viscount Montacute
Anthony became second Viscount, John married Anne Giffard, and
William died unmarried
Inscribed "Figurae conformis affectus—I. O. 1598"
Collection of the Marquis of Exeter



ISAAC OLIVER

MONTAGU HOUSE COLLECTION

(Except No. 1 and No. 3)

1
Prince Henry, Son of
James I, as a Baby
Ham House collection (33)

2
Henry VII, after Holbein
(C 3)

3
Thomas Coventry, Lord
Treasurer of England
Wallace collection

4
Mrs. Holland, afterwards
Lady Cope, maid of hon-
our to Queen Elizabeth
"Ætatis suæ 27"
(B 38)

5
Anne Clifford
Countess of Dorset
Pembroke and Montgomery
(A 22, D R)

6
William Drummond of
Hawthornden
(Signed)
(B 33)

7
John, Lord Harrington, tutor
to Princess Elizabeth, after-
wards Queen of Bohemia
(B 3, D R)

8
Sir George Carey
Lord Justice of Ireland
"Free from all filthie fraude
Anno Dñi 1581 Ætatis
suæ 57"
(A A 14)

9
Lord Herbert of Cherbury
(Signed)
(B 7)



















to the Marquis of Hamilton, and now that the original has long since left this country, it is a satisfaction to know that the copy of it by Oliver has again returned to the Royal collection.

The large size of many of the miniatures done by Isaac Oliver, and the fact that they represent the entire figure, give them a marked distinction from all others. Perhaps his most remarkable miniature is the one of the three brothers[1] (Plate XI.), Anthony Marie Browne, aged twenty-four, eldest son of Anthony Browne by Mary Dormer, his wife, and afterwards second Viscount Montagu; John, the second son, who afterwards married a Miss Giffard; and William (or George), the third son, afterwards a Jesuit lay brother, with their page, which belongs to the Marquis of Exeter. It originally belonged to Lord Montagu, and was at Cowdray, but was saved from the fire which destroyed the house in 1793. Walpole gives a description of it, and draws particular attention to the remarkable resemblance to one another of the three brothers represented, and to the motto which it bears, "Figuræ conformis affectus, 1598."

It is a picture measuring 10 inches by 9, signed I. O. and dated 1598, and represents three lads in black dresses and black hats, relieved by lace collars and gold chains and belts, and near them is a page in a silver-laced doublet. Lord Exeter succeeded to it through his grandmother, who was one of the three heiresses of Stephen Poyntz of Cowdray. Earl Spencer, who is descended from another of the three heiresses, has a very fine early copy of the miniature painted in oil on copper, and Lady Sarah Spencer possesses yet another copy.

In the Jones collection at South Kensington Museum is a full-length miniature, dated 1616, representing Thomas Sackville, the third Earl of Dorset, standing at a table, between blue and silver curtains, wearing a steel cuirass and stiff lace collar, and having his gorget richly ornamented with golden stars. At Windsor Castle is the wonderful portrait of Sir Philip Sidney, which formerly belonged to Dr. Mead, and was originally at Penshurst Place, representing the "stainless knight" seated under a tree in an arcaded garden, and done, as Mr. Holmes conjectures, a little while before Sidney's death in 1586, when Oliver was thirty-five years of age.[2]

Of miniatures representing only the head and shoulders, the most noteworthy are those of Henry, Prince of Wales, at Windsor Castle, the Earl and Countess of Essex belonging to Lord Derby, and the splendid series of Digby portraits, from Strawberry Hill, now divided between the collections of the Baroness Burdett-Coutts and Mr. Wingfield Digby. The first named, which is described in Van der Doort's catalogue of King Charles's collection as the "biggest limned picture that was made of Prince Henry, being limned in a set laced ruff and gilded armour and a landskip

[1] The illustration is, by special permission of Lord Exeter, taken for the first time from the original miniature. The illustration in Foster's book is from the replica and is not full size.

[2] There is at Welbeck a fine copy of this miniature (Plate X fig. 7), a replica of the one at Windsor upon a smaller scale.

wherein are some soldiers and tents in a square frame with a shutting glass over it," is one of the greatest works of its kind ever executed. It is a very striking portrait, executed with a precision which it is impossible to over-praise. It was painted about 1609.

The Digby portraits, of which Walpole was so justly proud, were some of them bought by the Baroness (then Miss Coutts) at the Strawberry Hill sale, and had hung in the "blue breakfast-room" there. They were originally discovered in the house of Mr. (afterwards Sir) Watkin Williams-Wynn, a descendant of Sir Kenelm Digby, in Wales, during Walpole's life, having been put away in an oak box and forgotten, and include several duplicates. They included the portraits of Sir Kenelm Digby, his wife, Lady Venetia, his mother, and his family. "There are," says Walpole, "three portraits of [Sir Kenelm] himself, six of his beloved wife at different ages, and three triplicates of his mistress. . . . But the capital work is a large miniature, copied from Van Dyck, of Sir Kenelm, his wife and two sons, the most beautiful piece of the size that I believe exists. There is a duplicate of Sir Kenelm and Lady Digby from the same picture. . . . This last piece is set in gold, richly inlaid with flowers in enamel, and shuts like a book." Most of the Digby miniatures are signed by Oliver and dated and inscribed, and others are the work of Peter Oliver, Isaac's son.

Several of the miniatures belonging to that portion of the collection secured by the Digby family I am able to represent in this volume by the kind permission of Mr. Wingfield Digby, and amongst them are the pair of Sir Kenelm and his wife which "shut like a book," and which also appear in colour in the *édition de luxe* (Plate XVIII., figs. 1 and 2). I also illustrate the wonderful portrait of Lady Lucy Stanley "on a lilac ground" which was at Strawberry Hill, and of which Walpole was so extremely fond (Plate XVIII., fig. 5), and the copy that Peter Oliver made after Van Dyck of the portrait of Venetia, Lady Digby, as she was found dead in her bed (Plate XVIII., fig. 3), and which is inscribed "The Ladye Digby A.D. 1633. AETAT. 32 m. 4 d. 12."

Two other portraits by Isaac Oliver from the Digby collection are shown (Plate XVIII., figs. 4 and 6), each of them representing Lady Arabella Stuart, and a delightful portrait, also one of those owned by Walpole, (Plate XVIII., fig. 7), and representing a son of Sir Kenelm Digby. The whole series at Sherborne Castle is of the highest interest, and I am very grateful to Mr. Digby for allowing me to have it specially photographed for this book.

There is a portrait of James I. (Plate XLVII., fig. 11) as a boy in the Rijks Museum at Amsterdam which is, I consider, the work of Isaac Oliver.

Save for the signature it is not easy to distinguish the work of the two artists. Perhaps the work of the father is somewhat sterner and more forcible than that of the son, but their miniatures closely resembled one another, and it can hardly be said that Peter Oliver's work is less worthy of praise than is that of his father and master. Both of them worked upon

1
A Man, name unknown
By Isaac Oliver
(256)

2
"Sonder erch Verhouve
Æt. Suæ 59 1588 Aº Dñi
Isaac Oliver ft."
(253)

3
A Lady, said to be the Wife of No. 1
By Isaac Oliver
(257)

5
A Man, name unknown
Probably by Peter Oliver
(277)

4
A Man, aged 30, name unknown
By Isaac Oliver
(255)

6
A Man, name unknown
By Isaac Oliver

8
George Villiers, Duke of Buckingham
By Peter Oliver
(Signed)
Copy of a miniature by Isaac
Oliver, now at Windsor

7
A Man, name unknown
By Isaac Oliver
(273)

9
A Man, aged 26, name unknown
By Isaac Oliver, 1595



















cardboard, upon chicken-skin, and upon "pecorella," or abortive vellum, many of their best works being painted, as were the older miniatures, on pieces of playing cards.

Walpole was enthusiastic in his praises of the work of Oliver. In his "Anecdotes of Painting" he thus speaks of him: "We ourselves have nobody to put in competition with Oliver, except it be our own Cooper, who, though living in an age of freer pencil, and under the auspices of Van Dyck, scarce compensated by the boldness of his expression for the truth of nature and delicate fidelity of the older master. Oliver's son, Peter, alone approached to the perfection of his father."

There is an interesting series of miniatures, the work of Hilliard and the two Olivers, which now belongs to Captain Edward Heathcote, and which was once the property of the Rev. E. J. Edwards, and later on belonged to the Dowager Lady Orde.

They came into the possession of the Edwards family in 1801 in the following manner. Mr. Edwards, the father of the late owner, who was Rector of Trentham, was breakfasting with Earl Spencer, then first Lord of the Admiralty, when it was mentioned that there was an important secret about which the English Government wanted some particulars in connection with a treaty which was then being negotiated between this country and France. The information was in the hands of one family, and was very much desired by the Government. Mr. Edwards happened to mention that he knew this family and offered to obtain the information, and Lord Spencer gladly gave him a safe conduct, and he left the country at once for France. He was successful in his mission, and six weeks afterwards received from the Treasury a draft for £500, which was sent him as a remuneration for transacting the delicate business which he had taken over. As, however, he was not a diplomatist, and had taken the mission as an act of friendship for Lord Spencer, he declined the sum which had been sent him with many thanks. Shortly afterwards Lord Spencer, meeting him, stated that he thought he had something to offer him which he could not refuse, as he had heard from some of the agents of the French Government that some of the neglected treasures of the Jewel Office in Paris were to be sent over to this country. So little had been known of the importance of the series of Stuart miniatures of which we are now speaking, that they had lain disregarded amongst the old chains and ornaments of the collection, although accompanied by a letter stating that James II. had brought them over from England and deposited them with Louis XIV. when he went to St. Germains, intending to reclaim them some day. It was this series of miniatures which Lord Spencer gave to Mr. Edwards as a mark of his regard for him, and as an expression of gratitude on the part of the Government for the delicate duty which he had so well accomplished.

The miniatures are set with their original borders of parchment, in gilded frames, and the names of the respective individuals inscribed upon

them in gilt letters. They were mounted by Mr. Edwards in small metal frames set on boards covered with white silk.

This interesting series includes the following works: Queen Elizabeth, by Hilliard, painted on a bright blue background, and represented wearing an aigrette of white feathers, a large ruff of great richness, and a black gown; Mary, Queen of Scots, by Hilliard, wearing the same cap and ruff as in the well-known Morton portrait, and having around her neck a jet necklace in three turns, as well as another black necklace studded with little lumps of coral, and from which is pendent a gold crucifix; James I., by Hilliard, wearing a black hat, a pale pink dress, lace collar, and the ribbon of the Garter; Lady Arabella Stuart, by Peter Oliver, a lovely miniature beautifully painted; Henry, Prince of Wales, at the age of seventeen, a signed miniature by Isaac Oliver; another portrait of the same prince, but by Hilliard, and representing when he was about twelve years old, in armour, with scarlet about the shoulders; one of Charles I. when only six, painted by Hilliard, the earliest portrait known of the King; he is a bright-looking child with auburn hair, brushed up into a topknot on the forehead; he wears a rich ruff and white dress fringed with silver stripes, and the background is a blue curtain with gold embroidery; Elizabeth, Queen of Bohemia, by Peter Oliver, also a signed miniature; Frederick, Elector Palatine, her husband, by the same artist, and, as the last, also signed, and represented as a delightful brown-eyed youth; and, finally, one of Henrietta Maria, Duchess of Orleans, by an artist of whom nothing is known save his name and his date, N. Thaeb, 1649.

This interesting series of portraits is so little known that it has seemed well to describe it at some length, for, although as a collection it has been exhibited in London on more than one occasion, it has never attracted the special attention which its remarkable history demands.

There are several fine works by Isaac Oliver at Montagu House, notable amongst which are those illustrated in this volume. The earliest is one of Sir John Clench, Judge of the King's Bench, dated 1583. The portrait of Henry VII. (Plate XII., fig. 2) was copied from an original by Holbein, and represents the King with his hands clasped and holding between them a bunch of heartsease. There is a third hand, however, in the picture, that of a lady, represented resting on the King's heart, and above it are inscribed the following words: "A Corde cor traho."

The portraits of Sir George Carey (Plate XII., fig. 8), who was Lord Chief Justice of Ireland, and of Lord Herbert of Cherbury (Plate XII., fig. 9), also bear mottoes upon them, that of the former being the very suitable one of "Free from all filthie fraude Anno Dm̄ 1581 Ætatis suæ 57," and that on the latter being "Si Tandem," which appears in conjunction with the device of a sun in the clouds which is represented on the left of the picture. There is also one of Mrs. Holland, afterwards Lady Cope (Plate XII., fig. 4), maid of honour to Queen Elizabeth, inscribed "Ætatis suæ

1

A Young Lady and her Brother
with their Black Servant
By N. Dixon, 1668
(Signed)

2

Venus and Adonis
By Peter Oliver
After Titian
From Charles I's collection





1
Charles I
1630
(Signed)
Montagu House collection (A 4)

2
Peter Oliver
By himself
Montagu House collection (B 15)

3
A Young Man, name unknown
1619
(Signed)
Victoria and Albert Museum

4
A Lady, name unknown
(Signed)
Victoria and Albert Museum

5
Sir Kenelm Digby
After Van Dyck
"Morte altro bon homai
non spero"
Montagu House collection (B 34, D R)

6
Thomas Wriothesley
Earl of Southampton
16**
(Signed)
Montagu House collection (B 26, D R)

7
Isaac Casaubon
(Signed)
Victoria and Albert Museum

8
George Calvert
Earl of Baltimore
(Signed)
Montagu House collection (B 7, D R)

9
George Villiers
Duke of Buckingham
(Signed)
Montagu House collection (B 29)



















27," depicted dressed in an embroidered costume and wearing a high rich ruff; and one of Anne Clifford (Plate XII., fig. 5), the stalwart Countess of Dorset, Pembroke, and Montgomery, who wears an unusually high ruff, and is represented in an elaborate costume of a chequer pattern. A delightful signed portrait of William Drummond of Hawthornden (Plate XII., fig. 6), the Scottish poet, is also to be found at Montagu House, and another fine one represents John, Lord Harrington (Plate XII., fig. 7), tutor to Princess Elizabeth, afterwards Queen of Bohemia.

One of the most piquant little pictures, however, by Isaac Oliver with which I am acquainted is the one at Ham House representing the youthful Prince Henry (Plate XII., fig. 1), son of James I., when quite a baby, dressed in elaborate white baby clothes, trimmed with lace, and wearing upon his head a close-fitting cap of the same material and having a ruff of lace around his neck. This fascinating portrait is one of the most quaint and comic that is conceivable, and the baby eyes look out from the elaborate garments with a very pathetic aspect and expression. I am disposed to attribute to Isaac Oliver the painting contained in the celebrated Lyte jewel, which is in the Waddesdon room in the British Museum. It is a portrait of James I. given by the King, set in this splendid jewel, to Thomas Lyte of Lyte's Cary, Somerset. "Mr. Lyte, who died in 1638, had made a pedigree of the King, in which his ancestry was carried without a break back to the mythical Brut. James was much pleased with this and gave the jewel as a reward to Mr. Lyte." A portrait of the owner, wearing the jewel, in the possession of a descendant, shows that the original drop at the bottom was trilobed. The single pearl now replacing it is modern.

This wonderful jewel (Plate XXIV., figs. 7, 8, and 9) was at one time in the Hamilton Palace collection, and is now the property of the nation. It has been attributed to Le Blon, but Mr. Read seems to think that very possibly it was the work of a noted jeweller, Daniel Mignot, who was working in this style at that time. The portrait in it has been attributed either to Oliver or Hilliard, but I am disposed to give a favourable opinion for Oliver, whose work it appears to me to resemble far more than it does that of Hilliard. It is certainly not the work of Laurence Hilliard, as was stated at the time of its sale at Christie's.

There are three works by Isaac Oliver in the possession of Mr. Laurence Currie at Minley Manor, all of which were in the famous Penshurst Place collection. One of Sir Philip Sidney (Plate VII., fig. 5) is the finest, and represents the youthful knight reclining on the grass, reading from a book. The face is one of the utmost refinement and beauty, although from exposure to the light much of the modelling, which was done, after the manner of the period, in a pale pink and a delicate gray, has faded away altogether. The other two, almost equally fine (Plate VII., figs. 2 and 4), represent James I. and Queen Anne of Denmark.

Of the work of Peter Oliver, it is well to draw attention to the important

portrait of the artist himself at Montagu House, and to the very similar portrait of the same artist, but done at a very different period of his life, to be found in the Windsor Castle collection. That at Montagu House (Plate XV., fig. 2) shows him as a young man, clean shaven, with curly hair, and wearing a large lace-edged collar, the other, at Windsor Castle, depicting him in later years. Other notable works by Peter to be seen at Montagu House are the portrait of Sir Kenelm Digby after Van Dyck (Plate XV., fig. 5), inscribed: "Morte altro bon homai non spero"; also the delightful one in a very ornate silver frame of Charles I. (Plate XV., fig. 1) wearing the collar of the Garter, signed and dated 1630; the stern face of George Calvert, Earl of Baltimore (Plate XV., fig. 8), also signed and dated; and the signed portraits of George Villiers, Duke of Buckingham (Plate XV., fig. 9), and of Thomas Wriothesley, Earl of Southampton (Plate XV., fig. 6).

There are two interesting heads of unknown persons by this master in the Victoria and Albert Museum (Plate XV., figs. 3 and 4), a lady and a gentleman, both in large ruffs. There is also a very important although small portrait in the same gallery, representing the great scholar Isaac Casaubon (Plate XV., fig. 7). All three bear signatures, that of the unknown gentleman being also dated 1619.

Some very fine examples of the work of Peter Oliver are to be seen at Belvoir Castle in the collection of the Duke of Rutland, and notably a superb miniature representing Henry, Prince of Wales, in gilded armour, and wearing the ribbon of the Garter (Plate XVI., fig. 5). A portrait of Charles, Prince of Wales (Plate XVI., fig. 2), done in the fourteenth year of his age, is also in all probability by the same artist. One of the famous copies of pictures by "great masters" which he made for the King is to be found at Burghley, still in its original frame (Plate XIV., fig. 2) with what is called in the old inventory "the shutting glass," and bearing on the back of it the stamp, the crowned C, with which the inestimable collection catalogued so carefully by Van der Doort was marked. It is a copy of the celebrated "Venus and Adonis" of Titian, and is signed by Peter Oliver and dated 1621.

Several works by Isaac and Peter Oliver are at Windsor in the Royal collection, but the Queen of Holland is even better off than we are in England in this respect, save that so few of the miniatures in her wonderful collection are named. A fine portrait of a man (Plate XIII., fig. 2) is inscribed as follows, "Sonder erch Verhouve Ae suae 59 Ao Dñi 1588," and is signed by Isaac Oliver. Another male head by the same artist (Plate XIII., fig. 9) is inscribed "Anno Domini 1595 Aetatis suae 26." Then there are portraits of a man wearing a very high crowned hat (Plate XIII., fig. 1), and of a woman (Plate XIII., fig. 3), said to represent his wife; a large portrait of a man dated 1614 (Plate XIII., fig. 4), and having on it above the signature the figures 30, which probably refer to the age of the sitter; and a smaller portrait of a man wearing a large white collar

COLLECTION OF THE DUKE OF RUTLAND

BELVOIR CASTLE

1
Sir Walter Raleigh
1618
With vignette of attack
upon Fayal

2
Walter, eldest son of
Sir Walter Raleigh
1618
With vignette of attack
upon St. Thomé, where
he died

3
Charles, Prince of Wales
In the 14th year of his age
Probably by P. Oliver

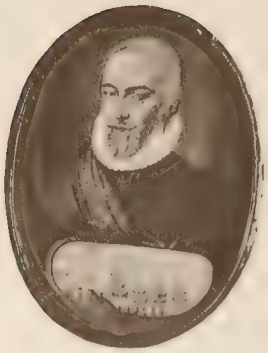
4
Richard Wiseman
"Carolo II Mag. Brit. Regi
Archichirgus"
By S. Cooper, 1660
(Signed)

5
Henry, Prince of Wales
By Peter Oliver
(Signed)

6
Grace, Lady Manners
By S. Cooper, 1650
(Signed)

7
Charles II
In oil on copper

8
Sir Christopher Hatton
By Nicholas Hilliard

















MINIATURES IN THE RIJKS MUSEUM, AMSTERDAM

1
A Lady, name unknown
Both by Nicholas Hilliard

2
Queen Elizabeth in fancy costume

3
Queen Elizabeth
By N. Hilliard

4
Probably Robert Devereux
Earl of Essex

5
Lady Hunston

6
Charles II
By Peter Oliver, 1621
(Signed)

7
Arabella Stuart
By Isaac Oliver
(Signed)

8
Henry Frederick
Prince of Wales
Attributed to Peter Oliver

9
Arabella Stuart
By Isaac Oliver

10
Frederick V
By Peter Oliver
(Signed)

11
James I
Attributed to Isaac Oliver

12
George Villiers
Duke of Buckingham
By Peter Oliver

13
Possibly the
Duke of Buckingham
By Peter Oliver



(Plate XIII., fig. 6), and two other portraits of men unknown, one with a very high hat (Plate XIII., fig. 7), and the other wearing a large ruff (Plate XIII., fig. 5). It is possible that this last one should be attributed to Peter rather than to his father, as it is more like his work; and by the younger artist, whose signature it bears, certainly is a portrait of George Villiers, Duke of Buckingham (Plate XIII., fig. 8), copied from a portrait of the same nobleman by Isaac Oliver, now at Windsor Castle.

These are all, by the gracious permission of the Queen of Holland, reproduced for the first time in this volume, and I am deeply grateful to her Majesty for the opportunity which she afforded me of examining all the miniatures which were in her palace, and of having such as I selected photographed specially for these pages. The whole collection is one of profound interest, and it is now being carefully catalogued by Colonel Le Bas, the Queen's Secretary.

The two Olivers are also well represented in the Rijks Museum at Amsterdam, and here I have to thank the authorities, notably Jhr. B. W. F. Van Riemsdijk, for permission to have these treasures out of their cases in order that they might be photographed for the first time, for reproduction in this work. The Museum collection contains a fine Arabella Stuart (Plate XVII., fig. 7) by Isaac Oliver, signed, and a James I., heart-shaped, the only miniature of that period I have ever seen of that shape, and attributed on very good authority to the same artist (Plate XVII., fig. 11). There is a signed portrait of Charles I. (Plate XVII., fig. 6) by Peter Oliver, dated 1621, and a companion one of Henry, Prince of Wales (Plate XVII., fig. 8), which I ascribe to the same artist. By Peter also there are two portraits of George Villiers, Duke of Buckingham (Plate XVII., figs. 12 and 13), and I think that a portrait of Frederick V. (Plate XVII., fig. 10) is also from his hand. There is also a head called the Earl of Essex, almost certainly the work of Isaac Oliver (Plate XVII., fig. 4). All these are reproduced in this volume.

In the Wallace collection (Plate XII., fig. 3) there is an important portrait of Thomas Coventry, who was Attorney-General in 1621, and four years afterwards became Keeper of the Great Seal, and later on was raised to the peerage as first Baron Coventry. The miniature was executed, as the inscription testifies, whilst Lord Coventry held the office of Keeper of the Great Seal and Treasurer of England, 1625-1640. In the Welbeck collection there are several fine works by the Olivers, especially one, an oval, of Sir Philip Sidney (Plate XXX., fig. 6), by Isaac Oliver, and another of a son of the artist, possibly Peter (Plate X., fig. 5), inscribed "a son of Isaac Oliver, Limner." There is also a delightful portrait of a man, name unknown, with a pointed moustache and wearing a red scarf, which is set in an unusual frame with a bloodstone back (Plate X., fig. 6). The companion frame to this one belongs, I believe, to Lieut.-Colonel Lascelles, and contains a miniature by Lens, about the same size. That at Welbeck is signed by Peter Oliver, and by the same artist there is an excellent

portrait of Waller the poet (Plate XXX., fig. 5). All these are illustrated in this volume.

In addition to his miniatures there are extant several pen drawings, the work of the elder Oliver. Six are in the Print Room of the British Museum, two of them signed "Ollivier." A pen drawing on vellum in the Royal collection is supposed by Mr. Cust to be the original drawing by Oliver for a portrait of Queen Elizabeth, which was finely engraved by Crispin Van De Pass the elder.

Of the work of Peter Oliver there is in the collection of the Earl of Derby a leaf of a pocket-book with drawings in blacklead of the artist himself on one side, and of his wife Anne on the other. There are also a number of drawings in sepia and blacklead in existence which are his work; some of the best of them are at Windsor and in the British Museum.

There were many other artists of this period who practised miniature painting. Dr. Propert had a portrait of Queen Henrietta Maria in miniature, in oil on copper, which he used to say was the work of the great Van Dyck, and there are one or two others that have been attributed, although upon doubtful grounds, to the same hand. Walpole actually mentions an autograph miniature in oil of the artist himself. Sir Balthazar Gerbier, an architect and painter to the Duke of Buckingham, and afterwards to Charles I., who knighted him in 1628, was another contemporary artist who painted in miniature. A letter is amongst the Harleian MSS. in the British Museum, in which the Duchess of Buckingham writes to her husband, then in Spain: "I pray you, if you have any idle time, sit to Gerbier for your picture that I may have it well done in little." There is a fine portrait of Charles I. in pen and ink by this artist in the Jones collection at the Victoria and Albert Museum. A much finer one is in the collection of the Queen of Holland (Plate XIX., fig. 1), representing Prince Maurice of Orange and Nassau. It is signed, and bears the date 1619.

Van Dyck

Sir B. Gerbier

C. Poelemberg

Cornelius Poelemberg, who was a native of Utrecht, came over to England in 1607, and painted the portraits of Charles I. and his family and the children of the King of Bohemia. These are mentioned in Van der Doort's catalogue of the pictures belonging to the King. For James II. he did similar work, but probably few of these later works were miniatures. Walpole had the portraits of the artist and of his wife "in small ovals on copper," and speaks of them as "inimitable." "They had," he said, "the tender smoothness of enamel, the greatest freedom of pencil, the happiest delivery of nature."

G. Jamesone

George Jamesone, whom Walpole calls the Van Dyck of Scotland, was a fellow-pupil with Sir Anthony under Rubens at Antwerp, and painted Charles I. when he was in Edinburgh in 1633. He was a son of Andrew Jamesone, an architect, and was born at Aberdeen in 1586. Jamesone's miniatures are powerful works, delicate and soft, and they are particularly

COLLECTION OF MR. J. KENELM WINGFIELD DIGBY

SHERBORNE CASTLE

1
Sir Kenelm Digby
By Peter Oliver
"Vindica te tibi"

2
Venetia, Lady Digby
By Peter Oliver
"Ve Digby A D 1633 Ætat 32"

3
Venetia, Lady Digby, as she
was found dead in her bed
By Peter Oliver, after Van Dyck
"The Ladye Digby A D 1633
Ætat 32 m. 4 d. 12"

4
Lady Arabella Stuart
By Isaac Oliver

6
Lady Arabella Stuart
By Isaac Oliver

5
Lady Lucy Stanley
Daughter of the Earl of
Northumberland and
Mother of Venetia
Lady Digby
By Isaac Oliver

7
A Son of Sir Kenelm Digby
By Isaac Oliver













clear in colour. Two by him in a private collection in Scotland are painted upon a very fine close linen. Several of his works belong to Lord Breadalbane, and a miniature of Drummond of Hawthornden attributed to him is in the National Portrait Gallery. He was also a very skilful illuminator, and executed several genealogical charts for important Scotch families. One of his pupils was Michael Wright (see page 45). Jamesone died in 1646, and was buried in Grey Friars Churchyard, Edinburgh. He appears to have secured a handsome fortune by his art, and Walpole gives a good deal of information as to the bequests which he made by his will.

Penelope Cleyn

Penelope Cleyn was a very clever artist, who usually signed her miniatures with her initials, and as a rule worked upon a blue background, and with a certain stiffness and flatness peculiar to her technique. Her father, Franz, was appointed by Charles the designer for the tapestry works at Mortlake. He was a German who attracted the notice of the English Minister at Venice, and was by him recommended to Charles when Prince of Wales. He had three sons, one of whom, Francis, died in 1650 at the age of twenty-five. The other two appear to have been expert artists. Walpole mentions a print of the father etched by John Cleyn, which now belongs to the Evelyn family, and on which the great diarist had written: "A most pious man, father of two sons who were incomparable painters in little, all died in London." Both Propert and Foster, with Redgrave, appear to have gone astray respecting these two sons, naming them Francis and John, whereas the registers of Mortlake and St. Paul's, Covent Garden, prove that they were Charles and John. Several works by the former are known, bearing his characteristic interlaced double C's in gold, and distinguished by bold, free, easy brushwork and quaint landscape backgrounds. He painted on vellum, and the details of wigs and lace are rendered with great minuteness, in curious contrast with the strong washes which represent draperies. His faces are invariably pallid, but his work is, on the whole, more interesting than that of his better-known sister. An important example by Charles Cleyn in my own collection (Plate XXIV., fig. 4), which is signed, appears in this work. There is a portrait, supposed to be that of the Duke of Lauderdale, signed by Penelope Cleyn, in the Oxford University Galleries (Plate XXIV., fig. 5); but the finest work of Penelope with which I am acquainted is at Burghley House (Plate XXXIV., fig. 2). There is another lovely example of her work in the Quicke collection (Plate XLIV., fig. 5).

Paolo Carandini

Care must be taken not to confuse the work of Penelope Cleyn with that of an Italian miniature painter who worked at that time in England, and who also signed P. C., with the date. His name was Paolo Carandini, and he flourished about 1677, at which date he painted a fine portrait of Mary of Modena, in the possession of Messrs. Parsons, which he signed in full and dated. His work is rare, and he seems to have lived but a few years, while all the portraits known to be his work were of persons

connected with the Court. He is said to have died in 1679, suddenly, and, it was presumed, from the effects of poison.

One more artist signed her miniatures P. C. She was Penelope Cotes, the sister of Francis Cotes, R.A., and Samuel Cotes; but her work is hardly likely to be mistaken for that of Cleyn or Carandini, as it is eighteenth-century work, with all the special characteristics of that period.

1
Prince Maurice of Orange
and Nassau
By Sir B. Gerbier, 1619
(Signed)

2
A Man, unknown
By Samuel Cooper

3
Alessandro Farnese
Duke of Parma
Governor of the Low Countries
By Lundens
On copper

4
A Man, unknown
By Lundens
On copper

5
The Duke of Lauderdale
By Lady Bingham
Afterwards Countess of Lucan
After S. Cooper, 1774











CHAPTER IV.—THE WORK OF HOSKINS, DIXON, DES GRANGES, AND FLATMAN, THE PORTRAITS AT NORFOLK HOUSE AND THE RARE WORKERS IN PLUMBAGO

JOHN HOSKINS has been overshadowed by the unusual merit of the work of his nephew and pupil, Samuel Cooper, but he deserves to be far better known on his own account. Walpole regretted that he was unable to find any materials for a life of this master, not even knowing the date of his birth or possessing a portrait of the artist. He quotes from Graham's "English School," where we are told in a single sentence almost all that is known about the artist. Hoskins, says Graham, "was bred a face painter in oil, but afterwards taking to miniature, far exceeded what he did before; . . . he drew King Charles, his Queen, and most of the Court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner." John Hoskins

To this quotation he adds as his own opinion that Hoskins "was a very good painter. There is truth and nature in his heads; but the carnations are too bricky, and want a degradation and variety of tints." There is a great deal of uncertainty whether or not Hoskins had a son. Vertue definitely stated that he had, and Redgrave adds that he painted a portrait of James II. in 1686, and was paid £10 5*s.* for it, a statement for which there must have been some evidence, although it is not supported by any reference to State Papers, etc. Vertue stated that the son signed the initials I. H. separately, and he gives those works to the father where the initials are conjoined. There are four methods of this conjoining to be found on works by Hoskins, viz., IH, IH, IH and IH; and after careful study of the works by this master, especially those at Ham House and Montagu House, I am disposed to think that Vertue was right, and that both Propert and Foster, who think lightly of his statement, were in error. I attribute the works signed "H.," "I. H.," "I.H. 1645" and "I.H. fc" all to the younger Hoskins, and those with the conjoint initials to his father, and I think that I can find a marked divergence between the two groups. The only other date known in connection with either man is that of the death of the father, who was buried, according to Walpole, on February 22nd, 1664, at St. Paul's, Covent Garden. If the son painted James II. in 1686, he survived his father some five and twenty years.

In the Montagu House collection there are ascribed to the elder Hoskins portraits of Sir John Maynard (b. 1602, d. 1690); John, Lord Harrington (b. 1561, d. 1613); Elizabeth of York, daughter of Edward IV. and wife of Henry VII.; Queen Anne Boleyn; Charles I.; Lucius Cary,

Viscount Falkland (b. 1610, d. 1643); and Walter Devereux, Earl of Essex; many of course copies of older portraits.

To the younger man, in the same collection are ascribed: Richard Cromwell, dated 1646 (Plate XXII., fig. 2); Algernon Sidney, dated 1659 (Plate XX., fig. 3); a lady, dated 1645; General Davison, dated 1646; Montagu, Earl of Lindsay, dated 1638; Sir John Suckling (d. 1641); John Digby, Earl of Bristol, dated 1642; and a daughter of Frederick, King of Bohemia, dated 1644 (Plate XXII., fig. 4).

In the same collection there are several other portraits, and chief amongst them is the lovely one of Charles II. as a boy (Plate XX., fig. 5). An almost identical portrait (Plate XXXIV., fig. 3) finds a place in the collection belonging to the Marquis of Exeter at Burghley, but Lord Exeter's is rather larger than that at Montagu House, also richer and fuller in colour, and still retains its contemporary frame. At Montagu House there are also important pictures of Hoskins the elder by himself (Plate XX., fig. 2); a portrait of Sir Benjamin Rudyerd, M.P., which is signed (Plate XX., fig. 4); one of the famous John Evelyn, of Wotton and Sayes Court (Plate XX., fig. 1); a signed one of Henry Rich, Earl of Holland (Plate XX., fig. 6); one of John, second Earl of Thanet, also signed (Plate XX., fig. 7); and a fine circular portrait of Rachel, Baroness de Ruvigny, the first wife of the Earl of Southampton (Plate XX., fig. 8); this is signed and dated 1648. There is also a signed portrait of Robert Carr, Earl of Somerset, who is represented with earrings and wearing the blue ribbon of the Garter (Plate XX., fig. 9).

The noblest work, however, which Hoskins ever did is to be found at Ham House, and represents Katherine Bruce, Countess of Dysart, wife of the first earl and mother of the Lady Elizabeth Murray who afterwards became Countess of Dysart in her own right and Duchess of Lauderdale. This superb portrait (Plate XXII., fig. 1) in a contemporary cabinet of ebony with silver mounts is signed in full and dated 1649, and its dignity and beauty proclaim the elder Hoskins an artist of the highest rank. Ham House is especially rich in portraits by Hoskins. Amongst others in the miniature room are those illustrated of the Countess d'Aubigny (Plate XXI., fig. 4), called at the back, in quaint contemporary handwriting, "Countess d'obenie," and marked with the value or the price paid for it ("Pret £5"); the Countess of Sunderland (the famous Sacharissa) (Plate XXII., fig. 3), and Miss Cary. It is interesting to notice that the phonetic spelling on the first-named portrait exactly reproduces the pronunciation of the name as it has ever been pronounced by those who use the title.

There is also an important portrait of Henry Rich, Earl of Holland (Plate XXI., fig. 1), declared at the back to be by "Old Hoskins and Pret £6," and so affording a valuable piece of evidence as to there having been two artists of the same name, recognized in their own day as "Old" and "Young" Hoskins. A portrait in oil on copper of Sir Lionel Tollemache

JOHN HOSKINS

MONTAGU HOUSE COLLECTION

2
John Hoskins
By himself
(B 23)

1
John Evelyn
(R 19)

3
Algernon Sidney
Signed and dated 1659
(F 5)

5
Charles II in his youth
(Signed)
(A 14)
See a similar one on Plate XXXIV, Fig. 3

4
Sir Benjamin Rudyerd
M.P.
(Signed)
(B 17)

6
Henry Rich
Earl of Holland
(Signed)
(B 34)

8
Rachel, Baroness de Ruvigny
Afterwards Countess of
Southampton
Signed and dated 1648
(R 15)

7
John, second
Earl of Thanet
(Signed)
B 10)

9
Robert Carr
Earl of Somerset
Wearing the blue
ribbon of the Gar-
ter and earrings
(Signed)
(R 12)



















(Plate XXI., fig. 2) is ascribed to the elder artist, by whom also are heads of Sir T. and Lady Wilbraham; while one of Mrs. Henderson (Plate XXI., fig. 3), who was a great favourite and friend of the Countess of Dysart and a sort of companion to her, may be ascribed to the younger man, since, although dated 1649, it is signed "I. H."

One of Hoskins' grandest portraits is at Madresfield Court, and depicts John Thurloe, 1616-1668 (Plate LIII., fig. 4), the Secretary of State in 1660, who was also painted by Cooper. The Hoskins portrait is a rugged, forcible work, appealing at once to the imagination, and the face, starting, as it were, from the vellum, conveys an instant impression of an excellent likeness of a stalwart, over-serious man. A wonderful contrast to this is to be seen in the same collection, in one of the sweetest portraits ever painted by an early artist, representing a lady whose virtues are sustained for ever in the choicest verse. It is a portrait of Mary Sidney, Countess of Pembroke (Plate LIII., fig. 2), whose virtues are extolled in the famous wonderful epitaph attributed to William Browne:

Underneath this sable hearse
Lies the subject of all verse;
Sidney's sister, Pembroke's mother.
Death! ere thou hast slain another,
Learn'd and fair and good as she,
Time shall throw his dart at thee.—
Marble piles let no man raise
To her name; for, after days,
Some kind woman, born as she,
Reading this, like Niobe,
Shall turn marble, and become
Both her mourner, and her tomb.

The miniature is an almost perfect work of its kind, and is signed and dated. It represents a face of placid, sweet and thoughtful beauty, benevolent and kindly, scholarly and of high intelligence. Lady Pembroke wears a high ruff and a low-cut embroidered dress. She has a necklace and a pendant and chain about her neck.

There is a very fine example of the work of Hoskins in the collection of Mr. Laurence Currie, representing Dame Alice Lisle, who was beheaded at Winchester in 1685, when in her eighty-fifth year. The portrait is a fine one of a plain-looking old lady, who in character and disposition was a very worthy person, and suffered for conscience' sake in troublous times. This miniature was at one time in the Octavius Morgan collection, and is signed and dated "I. H. 1648."

There are two important drawings for the Great Seal of Charles I. in the Royal collection at Windsor which are by Hoskins.

Another wonderful miniature by Hoskins is the important one of Queen Henrietta Maria which is in the Rijks Museum, Amsterdam. It is a great circular portrait (Plate XLI., fig. 2), 7 inches in diameter, and is signed and dated 1632. It is set in a contemporary frame of lovely enamel, and is a superb example of miniature work.

In the same museum there is a smaller signed portrait of the Queen (Plate XLVI., fig. 7), one of the Princess Mary (Plate XLVII., fig. 9), another which represents Princess Elizabeth (Plate XLVII., fig. 11), and a sweet little picture of James II. as a lad (Plate XLVI., fig. 10). There is also one of their father, King Charles I. (Plate XLVI., fig. 8). None of these have ever been photographed before.

Portraits of Mary, Queen of Scots

It will perhaps be well in this place to make some reference to the portraits of Mary, Queen of Scots, inasmuch as amongst the illustrations for this book there appear several miniatures which bear her name.

While this volume has been passing through the press the important work entitled "Notes on the Authentic Portraits of Mary, Queen of Scots," which has been written by Mr. Lionel Cust, has appeared, and so thoroughly is the puzzled question of the portraiture of this ill-fated Queen treated by her latest historian, that there remains little to be said by any other writer save that which involves an acceptance of Mr. Cust's well-reasoned theory. It is evident from what he states that most of the miniature portraits of the Queen must be regarded as untrustworthy. They appear to have originated in the falsification by Lawrence Crosse of a miniature belonging to the Duke of Hamilton.

George Vertue is our authority for the story. Amongst the Additional Manuscripts at the British Museum there appear the following notes made by him in one of his diaries (No. 23073, folio 25): "The Dutchess of Hamilton that liv'd at the manorhouse at East Acton had great collections of Indian work and china and many curious limnings portraits, some of them excellent and rare in number, about fifty or sixty . . . so many as was exposed to sale 1745.

"No. 28, Mary Qu. Scots, this is the original limning which the Duke of Hamilton had recover'd and valu'd most extremely show'd it at Court and everywhere for the true genuine picture of the Queen everywhere from thence it was coppy'd in watercolours enamel many and many times for all persons pining after it thousands of ill imitated coppyes spread everywhere—this is the picture itself—tho' amended by or repair'd by L. Crosse who was ordered to make it as beautiful as he coud by the Duke.

"Still is a roundish face not agreeable to those most certain pictures of her but his attestation of its being genuine latter part of Qu. Ann's time it took and pres't upon the publick in such a extraordinary manner."

From this account it would appear that the Duke of Hamilton handed over a miniature of Mary, Queen of Scots, to Lawrence Crosse, that he might repair or alter it, and, feeling perchance that it did not do justice to the Queen, he desired the artist to make it as beautiful as possible. Crosse, having his own ideas as to what constituted beauty, would seem to have entirely altered the countenance of the Queen, and to have invented a style of head-dress for her which, it is clear from authentic portraits, she never wore. The altered miniature evidently attracted some

JOHN HOSKINS

(Except No. 5)

HAM HOUSE COLLECTION

1
Henry Rich
Earl of Holland
? — 1649
"Old Hoskins Pret 6£"
(56)

2
Sir Lionel Tollemache
Oil on copper
(57)

3
Mrs. Henderson
1649
(Signed)
(50)

4
Countess D'Aubigny
"Countess obenie Pret 5£"
(32)

5
Lady Sydenham
By Samuel Cooper
(37)











attention, and, in the absence of accurate information as to the appearance of Mary Stuart, was accepted as a genuine portrait and copied a great many times.

Bernard Lens was perhaps the chief artist who copied it, and his representation, which is in the Royal collection at Windsor Castle, bears upon it the following inscription: "Mary Queen of Scotland, by leave of his Grace the Duke of Hambleton [*sic*] in whose hands ye originall is, taken out of her Strong Box after she was beheaded, after an originall Bernard Lens London fecit. Octr. 1747." This inscription appears to be in the handwriting of Lens, and there is no doubt that the miniature is his work. He painted several of his sitters in the costume of Mary Stuart, and Vertue, who was one of his pupils, says that one lady whose portrait he painted complained bitterly that he had not made her look like the Queen. Several other copies of this miniature are in existence, and some of them have respectable pedigrees attached to them. One belongs to Miss Edgar, and is said to have been given to her great-granduncle, James Edgar, by the Old Chevalier (James III. of England and VIII. of Scotland), Edgar having served him in the capacity of private secretary.

Another copy of the miniature appears in the Montagu House collection (Plate LV., fig. 2), and is signed by Lens and dated 1720. Exactly the same portrait is to be seen at Ham House (Plate IV., fig. 5), where it is signed by Catharine da Costa, and constitutes the only signed work known by that artist. Yet another portrait (Plate IV., fig. 6) is painted upon copper, and is the property of the Bradley family. It is inscribed with the Queen's name, and has been for some generations attributed to Jehan de Court, who was attached to Mary Stuart as painter, and whose salary of £240 per annum appears in her household lists; but it is most certainly not his work. Neither this portrait, nor those at Windsor, Montagu House and Ham House, can now be accepted as actual portraits of the Queen. Very likely the original miniature was a portrait of Mary Stuart, but it was so much altered by Crosse that it entirely ceased to be a true likeness.

Mr. Cust points out that a mezzotint was issued by John Simon which was probably the foundation for numerous copies in oil colours, and he suggests that the well-known Orkney portrait belonging to the Duke of Sutherland was made from this engraving.

Catharine da Costa

Of Catharine da Costa, the painter of the miniature at Ham House, we have very little information. She has hitherto been claimed as a seventeenth-century painter, but it appears to be more probable that she was a daughter of Emanuel Mendes da Costa, a celebrated naturalist, who published between 1757 and 1778 several treatises on fossils and shells. He was a Fellow of the Royal Society, and died in 1791. A descendant of his states that he certainly had a daughter named Kate, and she was probably the painter of the beautiful miniature at Ham House. It is on a deep blue background, and very carefully painted, and there is little doubt that it

was derived from exactly the same source as the miniature at Montagu House, which it most closely resembles, and that source was probably either the portrait altered by Crosse or the mezzotint to which Mr. Cust draws attention. According to the inventory of the house, it represents the Queen at the age of twenty-one or twenty-two, "in a gown of black figured damask with fur, and with a partlet of the same on her neck, her eyes being dark hazel, and her hair chestnut colour." The inventory further states that the miniature was inherited by the Duke of Lauderdale from his ancestor Sir William Maitland, Lord of Lethington, who was Mary Stuart's Secretary of State, and the husband of the celebrated Mary Fleming; but this statement, if accurate, must either refer to another miniature altogether, or else Catharine da Costa must have followed the example of Lawrence Crosse, and amended an original portrait to correspond with the likeness accepted in her time.

The beautiful miniature at Welbeck Abbey (Plate X., fig. 3) probably does not represent Mary, Queen of Scots, at all, but a French princess. It is an exquisite work, the entire colour scheme being in various shades of white and cream, and the princess is in a robe trimmed with ermine. She has in her hand a book of devotions, and above the portrait are the words "Virtutis Amore." It is certainly a sixteenth-century portrait, and has, I believe, been initialled by the artist, but it is not possible now to trace exactly what the initials are.

The only notable miniatures which Mr. Cust does not mention in his book are the two which he does not appear to have seen in the Rijks Museum at Amsterdam. One of them (Plate XLVII., fig. 9) I recognized as resembling a miniature of Mary Stuart in the Uffizi Gallery at Florence, and it is clearly a representation of Mary, Queen of Scots, almost exactly the same as the Uffizi Gallery portrait which Mr. Cust illustrates in his book (Plate VI.). The costume is, however, a little different. The dress, which is black in Florence, is light-coloured and richly embroidered in the portrait at Amsterdam; and the hat, which appears black in the Uffizi portrait, is white in the Amsterdam one. The collar, the ruff, and the ornaments are almost identical in the two portraits.

The other portrait of Mary Stuart at Amsterdam (Plate XLVII., fig. 8) is also, I believe, a genuine portrait of the Queen. She is there depicted wearing a high ruff, and her hair is confined within a caul, as was her habit. This is really one of the most important miniatures of Mary Stuart that have been preserved, and it is unfortunate that Mr. Cust did not know of its existence. There is a portrait of Lord Darnley in the same collection (Plate XLVII., fig. 7). For an exhaustive treatment of the entire subject I must refer my readers to Mr. Cust's admirable book.

There are a few other painters of this period who must be mentioned, but their works are of great rarity, and in some cases are known practically in connection with but one signed work.

H. P. Wright

A remarkable portrait at Ham House (Plate XXVI., fig. 6) is that of

1

Katherine Bruce
Countess of Dysart
Wife of the first Earl and mother
of Elizabeth Murray, Countess of
Dysart, and afterwards Duchess
of Lauderdale
Signed and dated 1638
Ham House collection

2

Richard Cromwell
Signed and dated 1646
Montagu House collection (F 4)

3

The Countess of Sunderland
Ham House collection (29)

4

A Daughter of Frederick
King of Bohemia
Signed and dated 1644
Montagu House collection (L 7)











The Duke of Lauderdale
Ham House collection (1674-5)
(Signed)



Mary, Princess of Orange, the eldest daughter of Charles I. and mother of William III. This is inscribed with a monogram $\frac{HP}{W}$, and dated 1646. I am disposed to give it to a man of whom nothing but the name is known, H. Pooley Wright, said to be a connection of Michael Wright, the Scotch portrait painter, who flourished a little later, and whose best work was done about 1670.

E. Ashfield

Another notable work (Plate XXIII.) is a grand portrait of the Duke of Lauderdale, leader of the Cabal Government, which met in the very house in which the portrait now hangs. It has long been ascribed to Cooper, even in the inventories of the house, and is fine enough to be the work of that artist; but it is signed "E. A. fe 1674/5," and is evidently the work of Edmund Ashfield.

This very rare master was said by Walpole to be a pupil of Wright, who has just been mentioned. He painted both in oil and in crayon, and the picture in question would appear to be in crayon. Vertue mentions a portrait by him at Burghley of Lady Herbert, and a head of Sir John Bennet, afterwards Lord Ossulston, and adds that "he instructed Lutterel, who added the invention of using crayons on copper plates." Neither Foster nor Propert knew of this artist at all; but the portrait at Ham House is a splendid one, dignified in appearance, rich in colouring, exquisitely wrought, and a powerful piece of portraiture of a notable man.

There is a fine portrait of the same Duke of Lauderdale at Montagu House (Plate IV., fig. 4), which is also, I am convinced, the work of Ashfield; and there is an example of this rare master to be seen at Belvoir Castle (Plate LIX., fig. 4); while in the Rijks Museum there is a portrait by him of Wilmot, Lord Rochester (Plate XLVI., fig. 5). But beyond these four examples I have not met with other specimens of his work. His work in oil is to be seen at Burghley House.

A. Collison

An even rarer artist is represented in the Madresfield Court collection (Plate V., fig. 4): Alexander Collison, a painter in oil, of whose work I have seen three examples. The one belonging to Lord Beauchamp is the finest of the three, and is signed "Alexandre Colison, Ætatis Suæ 24, 1630." It is the portrait of an intellectual-looking young man, wearing a lace collar and touching it with his left hand. The introduction of the hand in the portrait seems to be characteristic of Collison. In the similar portrait at Welbeck, signed "Collison," the hand appears, and in neither case is it known who is represented in the picture. Of Collison nothing whatever is known, but he was evidently a very clever, albeit a very rugged painter.

N. Dixon

But little is known of the other workers at this period. Of one of them, Nathaniel Dixon, we know nothing, save that there was such a man in the seventeenth century. There are several of his portraits at Montagu House and others at Ham House—bold strong work, well-planned and well-coloured, and closely allied to the masterful portraits of Cooper. His

miniatures are signed "N. D.," and he had no cause to be ashamed of them; but who he was, when and where he was born, lived and died, we know not. He painted Sarah Jennings, Duchess of Marlborough; Moll Davis, a comic actress; Elizabeth Cromwell; Dr. Claypole; Miss Brooke, a beauty of the time of Charles II.; Robert Spencer, second Earl of Sunderland, Lord Chamberlain to William III.; and many more notable persons of his period. By some writers he is called the brother of John Dixon, a miniature painter, who was a pupil of Lely and "keeper of the King's picture closet" to William III.; but whether that is so or not cannot be said. There is a fine miniature picture at Burghley House, representing the "Wise Men making their Offerings," which is by "John Dixon—pupil of Lely," and which is apparently a copy of some larger painting. It is the only miniature work which I have been able to identify as by him, and I have never seen any portraits by him unless they be some signed "D.," and usually given to Nathaniel. Miniatures, however, signed "N. D." are frequently to be seen. There are several good works by Dixon at Madresfield Court, notably a fine signed portrait of Sir Henry Blount (1602-1682), revealing a face brimming over with dry and caustic humour (Plate LIII., fig. 5). There is a good portrait by this same artist at Goodwood, but beyond the fact that the gentleman is a member of the Lennox family it is not known whom it represents (Plate LIII., fig. 6). Here again a considerable amount of humour can be detected in the eyes of the portrait. Very few of his portraits are of unusual size; generally they are of the ordinary oval shape accepted by the artists of the time; but to this rule there is one notable exception, the very large square full-length portrait at Montagu House (Plate XXV., fig. 1), representing the Duke of Grafton, natural son of Charles II., when a boy. This is a signed work, and is dated 1676, and in it the young duke is depicted playing with a dog and seated under the shadow of a great tree. He is wearing a very large wig, which gives him the air of an old man; and his appearance altogether is hardly what one would have expected in a lad of some thirteen years of age. The portrait is superbly painted, although a little dull and flat in quality.

Quite as remarkable in its way is the very small portrait, in the same collection, of Henry Carey, Earl of Monmouth (Plate XXV., fig. 3); and other notable works are those of the Duke of Albemarle (Plate XXV., fig. 2) and Prince Rupert (Plate XXV., fig. 4), the last a very vigorous piece of portraiture. His finest work, however, I consider to be the large group at Burghley House (Plate XIV., fig. 1) which represents a young lady, her brother and their black servant, and is signed and dated 1668. It is an important miniature, painted in a dry and unimaginative manner, but full of character and peculiar style.

T. Sadler

Thomas Sadler is another man of whom little can be said. He was the son of a Master in Chancery, so Redgrave states, who was greatly esteemed by Cromwell, and educated for the law. He received some

2

A Man, name unknown
By Samuel Cooper
(Signed)
University Galleries, Oxford

1

Richard, Earl of Arran (?)
By Samuel Cooper, 1667
(Signed)
University Galleries, Oxford (12)

3

The Duchess of Orleans (?)
By Samuel Cooper
(Signed)
University Galleries, Oxford

5

Lord Lauderdale
By Penelope Cleyn
(Signed)
University Galleries, Oxford

4

A Nobleman, wearing the
ribbon of the Garter
In original silver frame
By Charles Cleyn
(Signed)
Collection of Dr. Williamson

6

Mr. Richard Porter
1672
With the Porter arms
Perhaps by Alexander Cooper
University Galleries, Oxford

The Lyte Jewel, containing a portrait of James I
Probably by Isaac Oliver
British Museum (Waddesdon Bequest)



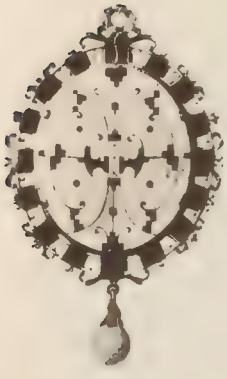


















1
The Duke of Grafton when young
1676
(Signed)
(B B 6)

2
George Monk
Duke of Albemarle
(Signed)
(R 39)

3
Henry Carey
Earl of Monmouth
(A A 3)

4
Prince Rupert
(A 3)









instruction from Lely, and having lost a fortune devoted himself to art, and is said to have practised engraving as well as portraiture. He is best remembered by a portrait he did of John Bunyan, which was engraved in mezzotint, and the drawing for which is in the British Museum. He is also said to have painted an excellent portrait of the Duke of Monmouth.

C. Netscher

Vertue mentions Caspar Netscher, by whom are two small ovals on copper of William III. and Queen Mary belonging to the Duke of Portland at Welbeck (Plate LXXXIX., figs. 1 and 3). He was a pupil of Terborch, invited, says Walpole, to England by Sir William Temple; but he did not remain long in this country. Mr. Charles Butler has, says Foster, a portrait of the Duchess of Marlborough by him, and Earl Spencer has a portrait of William III.

G. Terborch

His far greater master, Terborch himself, upon occasion painted miniatures, and a superb portrait from his hand of John, Viscount Mordaunt, father of the Earl of Peterborough, was one of the treasures of the Propert collection. Other men who may just be mentioned are Simon Digby, Bishop of Elfin in Ireland (consecrated January 12th, 1691), most of whose works are still in the possession of his descendants at Sherborne Castle, and include a famous head of Kildare, Lord Digby, quite a clever work; William Hanell, a Scotch artist alluded to by Vertue, who signed his portraits "W. H.," and whose work in Indian ink I have seen; William de Keisar (1647-1692), a jeweller of Antwerp, who, Propert said, was brought to England by Lord Melfort, and was for a time very popular, but who died at the early age of forty-five, ruined in means and in health by the reckless pursuit of the philosopher's stone; John Greenhill, a pupil of Lely, a dreadfully drunken, dissolute man (whose paintings of Charles II. and Catharine of Braganza were in the Propert collection), who died in 1676, when only twenty-seven years of age; and, finally, Herbert Tuer, whose mother was niece to the Rev. George Herbert, a man whom Walpole casually mentions as an oil painter, and an example of whose work is at Jesus College, Oxford; he married and settled in Utrecht, and there died about 1680; in some Dutch letters of 1664 he is called a limner who had come from England. A lady artist of this period may also be mentioned, namely, Miss Killigrew, who is said to have been a niece of Sir William Killigrew, Vice-Chamberlain to Charles II., whom Dryden praises in a very long ode. She painted the portraits of James II. and Mary of Modena, and was a poetess whose works had a certain vogue, and also acted as a maid of honour to the Duchess of York; she died of smallpox in 1685, and was buried in the Savoy. Of all these but little can be gleaned beyond the few detached facts which we have mentioned.

S. Digby

W. Hanell

W. de Keisar

John Greenhill

H. Tuer

Miss Killigrew

David Des Granges

An artist of whom it would be delightful to know the history is David Des Granges. To see his work to perfection the miniatures at Ham House must be examined. There is a signed portrait by him of Charles II. (Plate XXVI., fig. 4) full of character and power, a little wanting, perchance,

in modelling, somewhat too flat in its surface, but otherwise admirably painted, a fine portrait, and with regard to eyes, hair and drapery, an excellent piece of work. Another portrait in the same collection represents Queen Henrietta Maria (Plate XXVI., fig. 2); and a third, a large group, a copy from the famous Titian at the Louvre, depicts Alfonso d'Avalos, Marquis del Vasto, Lieut.-General of Charles V.'s army, with his wife and son (Plate XXVI., fig. 1). This is signed in full and dated, but most of the works by this artist bear only "D. D. G." Colonel North, M.P., exhibited at South Kensington in 1865 a portrait by him of Catharine of Braganza, Queen of Charles II., in the costume of a pilgrim; and in the Heywood Hawkins collection there was a portrait by him representing Madame de Maintenon, and dated 1656. Propert speaks of him in disparaging terms, but it is evident he had never seen the portrait of Charles II. at Ham House, or in the presence of this splendid likeness he would have changed his opinion of the artist. At Montagu House there is a fine work by him representing the Duchess of Richmond and Lennox (Plate XXVI., fig. 3), daughter of the first Duke of Buckingham; and at Madresfield Court there is a delightful portrait of Lieut.-General Fleetwood, Lord Deputy of Ireland (Plate XXVI., fig. 5), also signed, and bearing the date 1656. In the Waddesdon collection at the British Museum, set in the famous Champlevé enamel oval locket, there is a portrait of a man in armour with falling lace collar, long ruddy hair, moustache and small beard, the work of this same artist and bearing his initials. It is said to be a portrait of Sir Bevil Grenville, the Cornish Royalist General, and according to the opinion of the Keeper, Mr. Read, this assumption has something to recommend it, as the portrait certainly resembles the portrait of Sir Bevil given in Nugent's "John Hampden," 1832, page 198. Mr. Read, in his excellent catalogue, spells the name of this artist incorrectly, and in this error but follows Propert and Foster, who call him "de Grange," whereas his name was Des Granges, as can be clearly seen in the full signature on the group at Ham House, which was a copy from the well-known painting now at Windsor. There are some curious examples of the work of this rare master in the possession of Miss Ponsonby. They were found hidden away at Cirencester, the country seat of Earl Bathurst, and probably represent some members of that eminent family. They are very much damaged, and it is not known whose portraits they are, but they are signed with the three familiar initials, and have been in their time important works, although now they are little more than splendid ruins. It seems to be possible that Des Granges was a pupil of Peter Oliver, as this artist copied the same group of the Marquis del Vasto as did Des Granges, and it is very likely that the copy (which is at Windsor Castle) was intended as an example for the pupils in the studio of Oliver, and that more than one of them made reproductions of it. The works by the artist which are to be found in any collections show him to have been a capable painter, and one who certainly inherited some of the talent of the Olivers.

DAVID DES GRANGES AND H. P. W.



1
Alphonse d'Avalos, Marquis de Guasto, Lt.-General of the Army of Charles V, with his Family
By David Des Granges, 1640
(Signed)
Ham House collection (16)

2
Queen Henrietta Maria
By David Des Granges
Ham House collection (48)

3
Elizabeth Mary, Duchess of Richmond and Lennox
Daughter of the first Duke of Buckingham
By David Des Granges, 1648
Montagu House collection (C C 8)

4
Charles II
By David Des Granges
Ham House collection (64)

5
Lt.-General Fleetwood
Lord Deputy of Ireland
By David Des Granges, 1656
Madresfield Court collection

6
The Princess Mary
Eldest Daughter of Charles I
By H. P. W., 1646
Ham House collection (55)













Mr. Cust, in the researches to which I have already made reference, has found some new facts as to David Des Granges which he kindly allows me to publish, and which I extract from his article in the "Proceedings of the Huguenot Society."

He says that David Des Granges was baptized in the French Church in Threadneedle Street on May 24th, 1611, and that he was the son of Sampson Des Granges and Marie Bouvier his wife, Sampson having been a native of Guernsey. The entry is as follows:

"1611, May 24. David Des Granges fils de Sampson des G. et de Marie Bouvier sa femme. Tém. Françoís Bouvier, Mr. David Drossert, Ester des Granges, femme d'Elie La Tellier."

Mr. Cust goes on to draw attention to the register of the baptism of the brother of David, François Des Granges, which is dated 20th of January, 1613, as amongst the witnesses to it was "George Eriot, Ecossois," who can be, he says, no other than the famous George Heriot of Edinburgh, jeweller to James I., who came to London with his royal master in 1603.

The actual words of the records quoted by Mr. Cust are as follows:

Registers of the French Church, Threadneedle Street

Baptisms

"1613, Jan. 20. François Des Granges, fils de Samson des G. et de Marie Bouvier, sa femme. Tém. George Eriot, Ecossois, François Blondeau, Luce Frederic femme de François Bouvier ancien.

1615, Nov. 2. Sara Des Granges, fille de Sampson Des G. et de Marie Bouvier sa femme. Tém. Séverin Halle, Magdeleine Tellier, femme de Daniel Santhum, Elizabeth de Laulne, femme d'Abraham Blangy.

1622, Juil. 18. Elisabeth Des Granges, fille de Samson des G. et de Marie sa femme. Tém. Ezechiel Major, Elizabeth Quitrige, Anne femme de Gille du Bût."

Marriage

"1609, Nov. 2. Samson Des Granges fils de Nicolas, natif de Guernsey, et Mary fille de François Bonnier [Bouvier?]."

It it clear that, although David Des Granges was baptized in the Huguenot Church, he did not continue in the faith which was there professed, as in 1649, I have found out, he is mentioned in the papers belonging to the French Dominicans as a "Catholic" who had been instructed to paint in miniature the portraits of some benefactors of the Order, and as having been sent over to France to obtain some further information and possibly some portraits or some sittings. He is there spoken of as a "worthy devout member of our Order," and was probably a tertiary of the Order of St. Dominic. He was also an engraver, and engraved the famous picture of St. George by Raphael, which was then in the possession of the Earl of Pembroke. From a petition, says Mr. Cust, which Des

Granges addressed to Charles II., we learn that Des Granges attended the young prince as limner during the time which Charles spent at Johnstown in Scotland, where the prince was delayed by illness. There he was employed by the King, and after many years still remained unpaid for his work.

Des Granges is also known to have painted in oils. A life-size group of a lady and child, signed in full, "David Des Granges," and dated 1661, is, I am told by a friend, in the possession of Mrs. Vaudrey of Mottisfont Abbey, Hants. It is, I am informed, an unimportant picture, only remarkable for the signature which it bears. There are two miniatures by him in the Rijks Museum at Amsterdam, one representing Mary, daughter of Charles I. (Plate XLVI., fig. 4), and the other either Albertina Agnes or Louise Henriette, daughters of Prince Frederick Henry of Orange (Plate XLVI., fig. 6).

He was very friendly with the celebrated architect Inigo Jones, who mentions him more than once. It is possible that the fact of their both being Catholics may have been the link which first of all united them. Certainly one of the best works which David Des Granges ever executed was the portrait of his friend which is now at Welbeck Abbey, and which represents Inigo Jones at the age of sixty-eight. It is a work of remarkable merit, and will be found illustrated in this volume (Plate XXX., fig. 4). It links together two notable men in an interesting manner.

David Des Granges died in 1675.

There are a few other artists who must be briefly mentioned ere this chapter in the history of the art is completed.

R. Gibson

Gibson the dwarf (1615-1690), a pupil of Franz Cleyn (who has already been mentioned), painted miniatures. His work is very rare, but there are examples of it at Windsor, Welbeck, and Madresfield. In the last-named collection is a portrait of Lady Anne Carr, wife of William, fifth Earl and first Duke of Bedford (Plate V., fig. 5), which is signed and almost as good as the work of Cooper, a powerful piece of painting. At Welbeck is a portrait by him of Richard Cavendish, Lord Ogle (Plate XXX., fig. 7), a charming piece of dry, inflexible work. He was himself, with his wife, also a dwarf, painted by Lely. His son, Edward, a pupil of Lely; his daughter, Susan, afterwards Mrs. Rose (or Rosse), the wife of a silversmith in the City of London; and his nephew William also followed him in his art. William Gibson, according to Walpole, bought a great part of Sir Peter Lely's collection after his decease.

Mrs. Rosse

Of the work of Mrs. Rose (or Rosse), Walpole mentions the portrait of an ambassador from Morocco (8 by 6 inches) painted by her in 1682 and sold at her husband's sale in 1723. He also himself possessed a portrait of Bishop Burnet in his robes as Chancellor of the Order of the Garter which was by her. It is probable that the fine copy of the celebrated unfinished portrait of the Duke of Monmouth at Windsor, which is now at Montagu House (Plate IV., fig. 3), and is the work of one "Mrs. Rosse," is by

MRS. ROSSE

VICTORIA AND ALBERT MUSEUM

1
Mrs. Rosse

2
"My Father—Rosse"

3
Lord Brooke

4
"Mr Wignal, Painter"

5
Mrs. Preistman

6
The Pocket-book from which
the Miniatures were taken













this lady rather than the Mrs. Rosse to whom Mr. MacKay has ascribed it. Of the lady to whom it has been given we only know that she was the wife of an artist, but we have not the least information that she herself was a painter, whereas we do know that Mrs. Rose was a very clever artist and a copyist. The miniature in question, illustrated in these pages, must be the work of a capable artist, and would be much more likely to be a production of Mrs. Rose, who was not much later than Cooper himself, than of an artist who lived in 1821. The peculiarity also of the inscription, in which Cooper is called "Mr. Cooper," at the back of the miniature points to the period to which I ascribe the portrait. The actual words on the back of this fine portrait are "Duke Monmouth after Mr. Cooper pr Mrs. Rosse."

I am disposed, however, to attribute to this artist a very much more important series of miniatures, which for a long time have borne a far more honoured name. I allude to the series of portraits in the Victoria and Albert Museum, which are labelled as the work of Cooper (Plate XXVII.). These miniatures were, with one exception, that of Lord Brooke (Plate XXVII., fig. 2), found in a red leather pocket-book, richly tooled with gold and having silver clasps, lined with green silk. This book was called the pocket-book of Cooper (Plate XXVII., fig. 6), but its pages bear no evidence whatever supporting such an ascription. It was acquired from Sir Edwin Durning-Lawrence (then Mr. Edwin Lawrence) with such evidence of its history as he was able to supply, but there is practically no real evidence that it belonged to Cooper. There is no name in the book; its pages are most of them blank; and such writing as there is does not relate to the ownership of the pocket-book, and is certainly not in the same handwriting as appears on several of the miniatures by Cooper. There are inscriptions on many of the miniatures, and these inscriptions but increase the difficulty of giving them to Cooper. The chief one is "My Father—Rosse" (Plate XXVII., fig. 3), another "Mrs. Rosse" (Plate XXVII., fig. 1), another "Mrs. Priestman" (Plate XXVII., fig. 5), and a fourth "Mr. Wignall Painter" (Plate XXVII., fig. 4). The miniatures are not painted on playing cards, as were so many of Cooper's works, nor are they on *pecorella*, as were some of Cooper's miniatures; but they are on a smooth sort of cardboard which I have seen in two of Gibson's miniatures, but in no others. The work does not, to my mind, resemble that of Cooper save in certain special features; the men's portraits, especially, being very different from the work of Cooper, whose male portraits are his most notable and characteristic work. The costume is that of the very end of Cooper's life, and the wigs which appear in several of the portraits are those of a period subsequent to that of Cooper, belonging more to the time of, say, 1690. The strongest piece of evidence is, however, in the words written on the back of one of the miniatures, "My Father—Rosse," which are certainly in the same handwriting as that which appears on the miniature by Mrs. Rosse at Montagu House, and which, having little meaning if applied to Cooper,

would have ample meaning if used by an artist of the name of Rosse, who spells her name in the very same way on each portrait as it is here given.



As regards the inscription which calls one of the portraits that of a "Mr. Wignall Painter" (Plate XXVII., fig. 4), it is quite clear that there was an artist of that name who was living in 1690; and although that fact of itself would not be sufficient to disprove the contention that we have here his portrait by Cooper, who died in 1672, yet it seems far more likely that the portrait was not by that artist, more especially as in it again we have that large and flowing wig distinctive of the reign of William III., and of the period when we know Mr. Wignall was living and painting.

We do know from the Montagu House portrait that Mrs. Rosse copied the work of Cooper (Plate IV., fig. 3) and was ready to acknowledge that she did so. We can trace in this series of portraits some of the characteristics of the master's technique and some of his odd methods of using colour, but all these were, we take it, the work of the copyist and not that of the master at all. We know of no relationship on the part of Cooper which would lead to the presence of such an inscription as has been mentioned, although it is, of course, perfectly possible that on his wife's side there may have been such a relationship. She was, says Walpole, sister to Pope's mother, and they were daughters, adds Dallaway, of W. Turner, Esq., of York, no one of the name of Rosse being mentioned in connection with them.

The whole of the evidence, taken together, seems to imply that the miniatures were painted later than the time of Cooper, by an artist who was connected with the family of a Mr. Rosse, and by some one who was accustomed to copy the work of Cooper; and therefore I ascribe the whole set to Mrs. Rosse rather than to Cooper.

The portrait of Lord Brooke (Plate XXVII., fig. 2) which is with this series of portraits, and was acquired, I am informed, by Sir Edwin Durning-Lawrence with the pocket-book but was not mounted inside it, is, I believe, a genuine work by Cooper, obtained, I take it, by Mrs. Rosse as a guide or copy for her own work; but all the others are, I am convinced, her work, and were very possibly (many of them being, it is clear, unfinished) her own studies for portraits or incomplete miniatures which she proposed at some time or other to finish. I certainly cannot attribute any of them to Cooper.

An undoubted portrait, the work of the daughter of Gibson, is at Welbeck (Plate XXX., fig. 3) and bears the following inscription: "Sir Godfrey Kneller by Mistress Gibson daughter of ye dwarf." It is a very tiny miniature, but is marked by some remarkable strength and power of characterization. The work is rough and strenuous, and the colour is laid on thickly and with the technique of oil painting, although the miniature

is in water colour, and there is a surprising amount of vigour within the space of about one inch. Mrs. Rosse died in 1700 at the age of forty-eight, and was buried in Covent Garden Church, where so many miniaturists lie.

Mary Beale, *née* Cradock (1632-1697), born at Walton-on-Thames, deserves mention, as it is from her diary, written down by her husband, and so largely quoted by Vertue, that we obtain the date of Cooper's death. It is thus recorded:

Mary Beale

"Sunday, May 5, 1672. Mr. Samuel Cooper, the most famous limner of the world for a face, dyed."

It does not appear from the pocket-books that Mary Beale was actually a pupil of Lely, as has been so frequently stated. She was evidently on very friendly terms with him, frequented his studio and watched him at his work. They used also to buy their colours together and exchange with each other. She frequently obtained commissions for him, persuading her friends to sit to the great artist, and he on his part was often at her house to see and to praise her latest productions. Walpole says that "Sir Peter is supposed to have had a tender attachment to her." Her husband was a clever chemist, and prepared colours which he sold to Lely and other artists. He also held some appointment under the Board of Green Cloth. Mary Beale died in 1697, and was buried under the Communion Table in St. James's Church, Piccadilly, London. Her two sons, Charles and Bartholomew, followed for a while in her profession, studying under her great friend Flatman; but Charles suffered from weak sight and soon relinquished the practice of art, while Bartholomew, after a few years, took up the study of physic in preference to that of painting. In 1677 Mrs. Beale made as much as £429 by her portrait painting. The Strangways family were amongst her chief patrons, and many of her larger paintings still hang at Melbury, Dorchester, the seat of the Earl of Ilchester, the present representative of that family. There is a portrait (not a miniature) of Charles II. by her in the National Portrait Gallery, and the Archbishop of Canterbury, says Foster, owns a picture by her of Archbishop Tillotson.

Several of her portraits are at Madresfield, and some good examples also of the work of Charles Beale. The best miniature by Mary Beale represents Henry Somerset, first Duke of Beaufort (*c.* 1629-1699), and is signed and dated 1674 (Plate V., fig. 8). It is beautifully painted, the clear-cut features, surrounded by the full, long wig, standing out brilliantly from the vellum, while the execution of the armour, lace, and wig leave little to be desired. Of Charles Beale's work there are signed portraits of "A Divine" (Plate V., fig. 9), name unknown, and of the Duchess of Buckingham (Plate V., fig. 7). The modelling in the face of the former is unusually good, but the work altogether is not up to the standard set by Mary Beale, and is a little dull and uninteresting. From the point of view of sound delineation of character the miniatures both of mother and son are very notable, but they are exceedingly rare.

The portraits at Norfolk House

A good example of the work of Mary Beale is a portrait of James II. at Minley Manor in the possession of Mr. Laurence Currie.

The most remarkable work, however, belonging to this period with which I am acquainted is the series of fine portraits at Norfolk House representing various members of the Howard family. They are all painted on the same sheet of vellum (Plate XXVIII.), each head being inscribed with the full name and titles of the person depicted, and inclosed in a simple wreath-like frame of foliage in black and gold. They were painted after 1680, as the date upon one of the portraits, that of the Duchess of Norfolk, clearly shows, and before January 11th, 1683-4, when the Duke of Norfolk died.

It would seem likely that they were executed for the Dominican Order, as the chief portrait is that of the Cardinal, who was almoner to the Queen (Catharine of Braganza), and is described as "Our Illustrious Founder." It was this Cardinal, himself a Dominican, and created Cardinal Bishop only five years before (1675) by Clement X., who re-introduced the Dominicans, friars and nuns, into England; and his portrait is the point of attraction in this series of paintings, his relations, who are set around him, being introduced in respect to their relationship to him. They are styled on the inscriptions as his grandparents or parents, as the case may be. The Cardinal, wearing the cape and pectoral cross distinctive of his position, is seated in a chair, and has a document in his hand. Below him is emblazoned his heraldic achievement surmounted by the ducal coronet and the Cardinal's hat. By his side is his brother, the Duke of Norfolk, and on the other side are portraits of the two successive wives of the Duke. Above the Cardinal are portraits of his father and mother and of his grandfather and grandmother, and below him is the portrait of Sir William Howard, his uncle. Next to this portrait there is a blank space, in which it is evident there was a portrait of the wife of Sir William Howard, Viscountess and Baroness Stafford, as the inscription below the space testifies; but the portrait has been blackened over and entirely obscured, evidently by intention, and cannot now be seen. Adjacent to this there are two other spaces in which were, I believe, the portraits of two of the children of the Baroness Stafford, but as there are no inscriptions below these spaces or they have been obscured, it is not possible to determine whether this conjecture is right or not. Sir William Howard was wrongfully accused of complicity in the plots of the notorious Titus Oates, and was attainted and executed on Tower Hill, while the attainder rested for a time over his wife and his children, who were declared unable to succeed either to the honours of their father or their mother. After a time, however, Lady Stafford had the barony of Stafford regranted to her for her life, and her eldest son was created Earl of Stafford; but the attainder was not removed till 1824, when the earldom, after running through four generations, had become extinct, and the unjust sentence was reversed and the then heir allowed to resume his rightful position as Lord Stafford.



For full inscriptions see letterpress, pages 54 to 57



If the black space in this series of portraits had been the Sir William Howard who was executed I should not have been so much surprised; but why his portrait is left and that of his wife is blacked out is not easy to say. Whether the portraits also of his two children were ever painted in the spaces left for them I cannot definitely determine, but the camera seems to show that there were portraits where now there are only black spaces, and that their portraits shared the same fate as that of their unhappy mother.

It is not at all easy to say who painted this set of portraits. It is possible, according to the date, for Lawrence Crosse to have done them, but I do not think they are his work. Flatman also could have done them, but he was a sound adherent of the Church of England, and died and was buried in her communion, resting in St. Bride's churchyard; and therefore it would not seem likely that he was the person employed to paint these portraits. Richard Gibson the dwarf, who has already been mentioned, is a far more likely person to have painted them, especially as he belonged to the old and proscribed religion and was in high favour with Queen Henrietta Maria, who was present at his marriage with a lady as tiny as himself, and presented him with a wedding gift, King Charles I. giving away the bride. He was, however, at the time that this set of portraits was painted a man of some age, as he died ten years later in the seventy-sixth year of his age, and it is possible therefore that the portraits were not his work, but was painted by his daughter, Susan Penelope, afterwards Mrs. Rose or Rosse. The works of the father and of the daughter so closely resemble each other that nothing more definite than this can be stated; but I am disposed to think that we have here a series of portraits by one of the Gibsons, although it is not possible to say which. The little man belonged to the honourable family of Gibson of Corbridge in Northumberland, settled in 1693 at Stone Croft near Hexham, which they then bought of John, Lord Widdrington, and the family has ever been distinguished for its unwavering attachment to the Faith and the number of eminent ecclesiastics which it has given to the service of the Church. Other things being equal, it would seem more likely that the work should have been executed by a Catholic artist, if there was one who was able to take the commission, and the inscriptions certainly read as though they were the work of a member of the ancient faith and in full sympathy with the life of the persons depicted. Even this evidence must not, however, be too much forced, as it is quite possible that the inscriptions were arranged by the Dominicans who, I take it, gave the commission for the work, and may have nothing whatever to do with the artist who wrote them underneath the portraits. We have examples of the handwriting both of Crosse and of Flatman in existence, and comparison of this writing with the calligraphy of each of these artists reveals nothing whatever in common between them. Gibson and his wife were painted by Lely, and the little man himself was instructor in drawing

to Queen Anne, and was afterwards sent to Holland to teach the Princess Mary of Orange. The little couple had nine children, two of whom became portrait painters, and it was always said that it was the Court influence which saved them from persecution at the time when Catholics were being subjected to the utmost rigours of the law.

There is yet another theory as to these miniatures, which is that they were the work of a Dominican nun of Bornhem, Elizabeth Howard (Sister Dominica), elder daughter of Colonel Bernard Howard, who was brother to Viscount Stafford. This lady was very skilful in painting, and well known for the beauty of her work in illuminating Books of Hours and other works of devotion. She executed miniature work, floral and arabesque decoration, and small scenes in the initials of the pages, but whether she ever attempted portraiture is not known. She took the vows on February 10th, 1695, was twice sub-Prioress at Brussels and also mistress of the novices. She died December 17th, 1761, at a very great age, having been professed for some sixty-six years. It is quite possible that, being skilful in painting and connected both by family and by faith with the subjects of these portraits, we may find in her the artist who painted them; but if that was the case she was a far more talented artist than has hitherto been supposed, as these portraits are the work of a very skilful portrait painter and one thoroughly accustomed to such work.

The link of the noble house of Howard with the English Dominican province existed for more than one hundred and fifty years. They helped its work with a bountiful hand, refounded it in England and in Scotland, and were closely connected with all its affairs. It is probable that at the dissolution of some house this series of portraits was brought to England, and representing as it does several members of that family, there could be no more fitting resting-place for it than where it now remains, at Norfolk House.

The present Duke has no information as to where the portraits came from, and my investigations at Bornhem and at Brussels, where they are supposed to have been at one time, have not led to any very definite information being obtained as to them. The inscriptions under each portrait (Plate XXVIII.) are as follows:

In the centre the inscription reads: "The most illustrious and most excellent Lord, Philip Thomas Howard 3rd son of Henry Howard Earle of Arundell and Surey brother to Henry Howard Duke of Norfolk, of the Holy Order of St. Dominic and Grand Almoner to ye Queene of England, first Founder since the fall of the religion in England of the English Fryers and Nunns of St. Dominic's Order and was for his great virtue and merit created Cardinal by Clement X. 27 May 1675."

On the right of the centre is: "Henry Duke of Norfolk Earl Marshall of England Earle of Arundell and Surrey, Norfolk and Norwich, Baron Howard, Mowbray, Segrave, Braose of Gower, Fitzalan, Clun, Oswaldestre, Maltravers, Greystoke and Castle Rising. After the princes of the Blood

THOMAS FLATMAN

1
The Earl of Ossory
(Signed)
Madresfield Court collection

2
Sir Henry Vane, M.P.
1661
(Signed)
Montagu House collection (F 12)

3
Thomas Flatman
By himself
1662
(Signed)
Victoria and Albert Museum

4
John, Lord Somers
Lord High Chancellor
1683
(Signed)
Owner: Dr. G. C. Williamson

5
Sir Thomas Henshaw
Ambassador
1677
(Signed)
Owner now unknown

6
Abraham Cowley
(Signed)
Montagu House collection (R 25)

7
Reverse of No. 5


EARL OF OSSORY













First Duke, Earl and Baron of England, Chief of the illustrious House of Howard."

On the left of the centre are two portraits severally inscribed: "The Lady Anna Howard first wife of Henry Howard Duke of Norfolk," and "Jeanne Duchess of Norfolk second wife of Henry Howard Duke of Norfolk 1680."

Below the centre is a portrait inscribed: "William Howard second son of the above named Thomas Howard Earle of Arundell Knight of the Bath, Baronet"; and a blank space which is inscribed: "Mary Viscountess and Baroness of Stafford wife of William Howard Viscount Stafford sister and heir of the late Henry Baron of Stafford."

Above the centre are four portraits. In the middle are two inscribed: "Thomas Howard Earl of Arundell and Surrey Earl Marshall of England grandfather to our illustrious Founder," and "Alethea Talbot daughter to George Talbot Earl of Shrewsbury grandmother to our Illustrious Founder."

On the right is a portrait inscribed: "Henry Howard Earl of Arundel & Surrey father to our Illustrious Founder."

On the left a portrait inscribed: "Elizabeth Stuart eldest daughter of Esme Stuart Duke of Lennox mother to our Illustrious Founder."

T. Flatman

Thomas Flatman, of Tishton, near Diss in Norfolk, a learned scholar of the same period, was a clever painter. Walpole says he was born in Aldersgate Street and educated at Winchester School, and in 1654 became a Fellow of New College, Oxford. He was a barrister and a poet. He died December 8th, 1688, and was buried in St. Bride's Church, London. His miniatures are rather overladen with body colour, but are good sound portraits, and characteristic bold work. Vertue considered one of them so "masterly" that he pronounced it equal "to Hoskins and next to Cooper."

Flatman was a great friend of the Beales, and he excelled not only in art but in poetry and in law. An epigram by Mr. Oldys, found amongst Vertue's MSS., refers to him in the following words:

> Should Flatman for his client strain the laws,
> The painter gives some colour to the cause:
> Should critics censure what the poet writ,
> The pleader quits him at the bar of wit.

There are several fine works by Flatman in the Montagu House collection, amongst which may be noticed those of Sir Henry Vane (Plate XXIX., fig. 2), dated 1661, and of the artist himself. There is also a signed portrait of Abraham Cowley (1618-1667), which is figured on Plate XXIX., fig. 6. Two miniatures are at South Kensington in the Dyce collection, one of which represents the artist (Plate XXIX., fig. 3), and is dated 1662. A portrait of John, Lord Somers, Lord High Chancellor (Plate XXIX., fig. 4), signed and dated 1683, belongs to the author of this book; and a very interesting portrait of Sir Thomas Henshaw (Plate XXIX., figs. 5 and 7), Ambassador Extraordinary from King Charles to the Governments

of Denmark and Norway, signed and dated 1677, sold at Christie's in 1896, is illustrated in this work.

There is a charming portrait by him at Madresfield Court representing the Earl of Ossory (Plate XXIX., fig. 1). It is signed very clearly, and although a trifle flat, cold and dull, is very characteristic, and has all the distinction of colour and elaborate stippling which mark the work of this artist.

In the Duke of Portland's collection at Welbeck there are many examples of Flatman's work, chief amongst which is perhaps a portrait of Christopher Sympson (1605?-1669), the famous composer for the viola da gamba, and writer on music, who served on the Royalist side in the Great Rebellion, and published the "Division Violist" and "Principles of Practical Musick." The miniature is inscribed, in the handwriting of the artist, "Mr. Symson Master of Musick," and is signed and dated (Plate XXX., fig. 1). In the same collection there is an interesting portrait by Flatman of the Countess of Thanet (Plate XXX., fig. 2).

Flatman's work is deserving of more attention than it often receives, because, despite the coldness of the colour scheme and the general flatness of execution and want of modelling, there is very definite character about his work. It is always marked by refinement and by very careful attention to detail, while in massing and in proportion it possesses decided charm, and the result is invariably an interesting portrait.

We must not leave this period of miniature art without some reference to the men who worked in lead pencil, or in what was then sometimes called "plumbago." Walpole groups them as engravers, inasmuch as their miniatures were drawings in pencil on vellum or paper for the purpose of engraving. The exquisite quality of the work, however, its perfection of drawing, accuracy and tenderness of line, and its minute size and charming fascination, render it very dear to the eye of the collector of miniatures, and there are few collections of any moment in which examples of this special art are not to be found.

Simon Van De Pass or Passe

Simon Van De Pass (1595?-1647), who engraved silver tablets and counters, some of them for Hilliard and from his designs, is one of the earliest of these workers in pencil. His productions are usually on card exceedingly small in size, and the heads are often surrounded by a marvellous intricacy of fine lines resembling engine turning. He was the son of Crispin Van De Pass, an engraver of Utrecht. He worked for some years in England, but in 1622 removed to Copenhagen and died there.

David Loggan

David Loggan (1635-1700) was a native of Danzig, and is said to have received instruction from Van De Pass in Denmark. He came to London before the Restoration, matriculated at Oxford, and settled down in that city as an engraver in 1672. He frequently, says Walpole, drew heads in blacklead pencil, especially a portrait of Ashmole in 1677 and one of Lord Keeper North. He engraved a vast number of portraits, a list of which is given in Walpole. For many of them he made preliminary

1
"Mr. Symson, master of musick by Mr. Flatman"
(Signed)

2
The Countess of Thanet
(? Margaret or Elizabeth)
By Flatman

4
Inigo Jones, aged 68
By David Des Granges

3
"Sir Godfrey Kneller by Mrs. Gibson daughter to ye Dwarf"

5
Edmund Waller, poet
By Peter Oliver
(Signed)

6
Sir Philip Sidney
By Isaac Oliver
(Signed)

7
Henry Cavendish
Lord Ogle
By Gibson

















Barbara Villiers, Lady Castlemaine
afterwards Duchess of Cleveland
By William Faithorne
Montagu House collection (N 10)



pencil sketches, and these are drawn upon vellum with the utmost dexterity and with marvellous minuteness.

In the Propert collection was a portrait called Samuel Butler by him, a piece of minute, painstaking, delicate work, worthy of all praise; and in the writer's collection is the original drawing for his well-known portrait of Charles II. (Plate XXXII., fig. 3), in which the lines expressing the curls of the wig and the intricacies of the lace ruffle are perfectly rendered. To the Caledon family belong several of his portraits of Sir Henry Blount and others, dated 1679. The Duke of Richmond owns a portrait by him of Charles II. (Plate XXXII., fig. 5), set in a splendid gold snuffbox, and probably given by the King to the Duchess of Portsmouth; and Lord Verulam, one of Cromwell. At the Victoria and Albert Museum there is an admirable portrait by him (Plate XXXII., fig. 4), representing Sir Greville Verney. Loggan is also known by his engraved works on the Universities of Oxford and Cambridge. He published his "Oxonia Illustrata" in 1675, and his "Cantabrigia Illustrata" in 1676-90, and is believed to have died in 1700.

W. Faithorne

William Faithorne (1616-1691), of whom Vertue gave a long account, was another eminent worker in pencil, better known perhaps to the general collector than Loggan. He was a pupil of Sir Robert Peake, but in the earlier days of his life, having to retire to France on account of his connection with the civil wars, in which he had the misfortune to be taken prisoner at Basing House, he studied with a far greater man than Peake, to wit, Robert Nanteuil. From Nanteuil he derived much of his skill, and his work in plumbago closely resembles that of the great French artist. In delineating hair especially he closely copied the involved minute style of Nanteuil, triumphing over technical difficulties with great success. He returned to England about 1650, settled down as a printseller and publisher, and also continued his old work of drawing heads in pencil and crayon, and of engraving, and died in Blackfriars in 1691 at the age of seventy-five. One of his friends was Flatman, who consecrated, says Walpole, a poem to his memory, concluding it with these words, alluding to the fine portraits which Faithorne engraved:

> A "Faithorne sculpsit" is a charm can save
> From dull oblivion and a gaping grave.

There is an important drawing by him in the Bodleian at Oxford representing John Aubrey, and another is at Welbeck Abbey. He generally signed or initialled his portraits, which are either in plumbago or in crayon, but are not known in water-colour.

His full-length miniature of Barbara Villiers, Lady Castlemaine and Duchess of Cleveland (Plate XXXI.), after the oil picture by Lely, which is of very large size and is one of the treasures of the Montagu House collection, is one of the loveliest things that was ever executed. Its exquisite grace and refinement mark it out as not only the finest drawing

by Faithorne which exists, but also as a marvellous portrait of the celebrated lady when the sweetness which was the notable characteristic of her countenance was fully developed. She is represented in a white satin dress with a black mantle.

This is the drawing which Pepys tried to buy, and which is mentioned in his Diary:

"1666. November 7. Called at Faythorne's to buy some prints for my wife to draw by this winter, and here did see my Lady Castlemaine's picture, done by him from Lilly's in red chalke and other colours, by which he hath cut it in copper to be printed. The picture in chalke is the finest thing I ever saw in my life, I think; and I did desire to buy it; but he says he must keep it awhile to correct his copper-plate by, and when that is done he will sell it me."

"1666. December 1. . . . in the evening, calling at Faythorne's buying three of my Lady Castlemaine's heads, printed this day, which indeed is, as to the head, I think, a very fine picture and like her."[1]

Two other drawings, very fine—Margaret Harcourt, 1702, signed and dated, and George St. Lo, signed and dated—are in the Print Room at the British Museum. The catalogue says: "Faithorne was well known in his time for his beautiful miniature portraits in pencil on vellum, some of which were engraved as frontispieces by Van der Gucht and others. The circumstances of his life are not known." The St. Lo picture has been published in the "Reproductions of Drawings," Part III., Plate XIII.

T. Forster

Thomas Forster (fl. 1695-1712) was a later man. Two of his portraits are at South Kensington (Plate XXXII., figs. 1 and 2), and are dated 1712. They represent the Duke and Duchess of Marlborough. He was also an engraver, but of his life very little is known, and his prints are very rare. Many of his finest miniatures in pencil on vellum are in the Holburne Museum at Bath. There is a delightful portrait by Forster, signed and dated, to be seen at Welbeck (Plate XXXIII., fig. 4). It has been called a portrait of the artist, but that attribution is altogether incorrect, as the person depicted is wearing the ribbon and star of the Garter, and I believe that it depicts William III. The portrait is a far finer one than that in London, executed with the utmost refinement and delicacy, and the modelling of the face is quite wonderful in its truth and severity. This is a characteristic example of Forster at his best.

R. and G. White

Robert and George White were father and son. The former (1645-1704) was a pupil of Loggan, and a most prolific engraver. In almost every case he executed the portrait in blacklead on vellum, and Walpole states that a Mr. West had many of these drawings. Amongst other persons so drawn were Sir Godfrey Kneller, Archbishop Tenison, and many of the Bishops and Judges of the day, and also many portraits taken from earlier pictures which it was desired should be reproduced in engraving

[1] Pepys' Diary, edit. Wheatley, vi. pp. 54 and 87.

1

Sarah Jennings
Duchess of Marlborough
By Thomas Forster, 1709
Victoria and Albert Museum

2

John Churchill
Duke of Marlborough
By Thomas Forster, 1712
Victoria and Albert Museum

3

Charles II
By David Loggan
Collection of Dr. G. C. Williamson

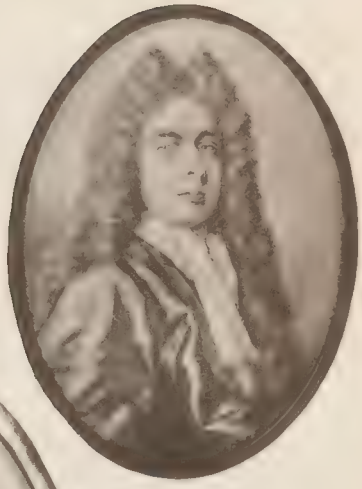
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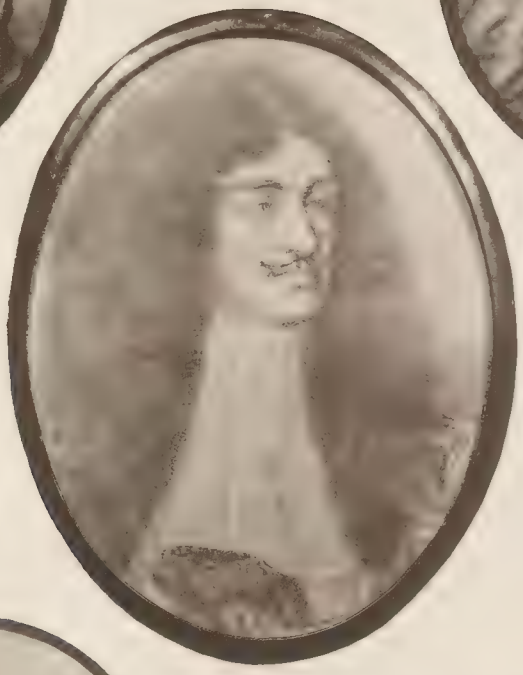
Sir Greville Verney
By David Loggan
Victoria and Albert Museum

5

Charles II
By David Loggan
On a gold snuff-box, the gift of the King
Collection of the Duke of
Richmond and Gordon











or mezzotint. Robert White was at one time a very successful and even wealthy man, but being wasteful lost all his property, and died suddenly in his house at Bloomsbury in quite indigent circumstances. His own portrait, signed (Plate XXXIII., fig. 5), is to be seen in the Welbeck collection. It is a very dainty piece of plumbago work, every hair of the flowing wig, every thread of the lace scarf, and all the details of the coat being executed with the utmost precision. The large, expressive, open eyes of the artist, his somewhat sensual mouth, deep-set eyes, eyebrows and low forehead, combine to produce a portrait that carries conviction in every touch, and which is most forcibly drawn and admirably expressed. His son George finished many of his plates and engraved others. He appears also to have executed miniature drawings in pencil. He was living in 1731, but died soon after that time.

Two fine drawings by R. White—Bunyan and Sir Matthew Hale—are in the British Museum Print Room Reproductions, Part III., Plate XII.

M. Snelling

Matthew Snelling was a miniature painter mentioned by Walpole as a friend both of Cooper and of Dr. Beale; but the three chief works by which he is known at the present day are not in colour, but in a sort of monochrome resembling sepia, and more allied to pencil work than to painting. They are also each of them on a peculiar medium of paper prepared with a thin coating of plaster producing a surface more like the special paper used for silver point work. Two of the three represent Charles I. and are dated 1647, and a third was in the Beck collection. Snelling could, however, paint in colour, and do it well; and this is testified by a signed miniature of Frances Cranfield, Countess of Dorset (*ob.* 1692), which belongs to Earl Beauchamp (Plate V., fig. 6). The portrait is not pleasing, but it is accurately drawn and well painted, and is a sterling piece of honest portraiture. It is very rare to find Snelling's work in colour, and beyond this portrait I have not seen more than four other examples. Cooper painted a portrait of Snelling, so Walpole states, and it was sold at the sale of Mr. Rose the jeweller, who has been already named (see page 50). Three times Dr. Beale mentions him in the diaries under 1654, 1658, and 1678.

J. Werner

There are a few portraits to be found in English collections which are done in plumbago by the celebrated Swiss artist Joseph Werner (or Waerner), and by reason of the material in which they are executed and the fact that Werner came to England at one time and executed some portraits here, it is well to refer to the artist in this place. The most notable perhaps of his portraits in England is one done in a very hard pencil heightened with white on brown paper in the Welbeck collection (Plate XXXIII., fig. 1). It represents, the inscription testifies, "one Muller a Limner," but who this Muller was it is not easy to say. Werner himself was born at Berne in 1637 and educated at Frankfurt. He was introduced by his preceptor to a wealthy amateur, one Monsieur Muller, and it is possible that the portrait represents this man. We know that

Werner's friend did paint, and he is said to have executed miniatures, and I am therefore disposed to say that in this miniature we have his portrait. He took a great fancy to Werner, and the two went off together to Rome, where Werner was enabled to work hard in copying the great paintings in that city, and by that means acquired considerable skill. He executed several miniatures whilst in Rome, most of them in this plumbago method, with high lights in white paint. In company with his friend he later on visited France, where he attracted the attention of Louis XIV., who invited him to Court, and at Versailles he painted many pictures, portraits of the King and his courtiers, and historical and emblematic works. Le Brun was, however, his bitter enemy, and, fearing the threatening rumours which that powerful artist persistently spread about, Werner left France and moved to Augsburg, where he worked for the Electress of Bavaria, afterwards moving on to Vienna. He then came over to England, where he stayed for a year, and ultimately returned to his native city of Berne, where in 1710 he died. An interval of eleven years, 1696 to 1707, he had, however, passed in Berlin as Director of the Academy, appointed thereto by the first King of Prussia; but all this time he retained his domicile in Switzerland, and was glad at every chance to repair to his own beloved city. His large historical works and his life-size portraits are better known than his somewhat weird and quaint miniatures in black pencil and white paint, but the latter are clever and sound works, and show a skill in modelling which is often lacking in his large pictures.

John Faber

John Faber (1660?-1721) and his son (1695?-1756) must also be mentioned. The elder man was born in Holland, and some of his best work was done in that country, as for example a head which Vertue had, inscribed: "J. Faber delin in graven Hage 1692." He drew the portraits of many of the founders of the colleges at Oxford and Cambridge. He died in 1721. His son was a greater artist, and became a famous mezzotinter. He engraved the celebrated series of portraits by Kneller called the Hampton Court Beauties, the wits of the Kit-Cat Club, and many of the beauties of his day. He died of the gout about 1760 at his house in Bloomsbury.

The celebrated portrait painter, Jonathan Richardson (1665-1745), executed many miniature portraits in plumbago. There is a magnificent one at Oxford of a man whose name is unknown, and there are several in the Print Room of the British Museum, and amongst those illustrated in the "Reproductions of Drawings" there are two which are his work (Part III., Plate XIV.), representing Newton and Sir J. Thornhill.

The rarest, however, and perhaps the best of all these workers in black and white, was the Scottish artist called David Paton or, as the name is sometimes misspelt, Patton.

So far as I know there is only one collection of his miniatures in existence, and that is at Ham House, where in the drawers of a cabinet in the miniature room there are to be found quite a number of his best works.

1
"Muller, a limner, pictor Waerner"
Welbeck Abbey collection

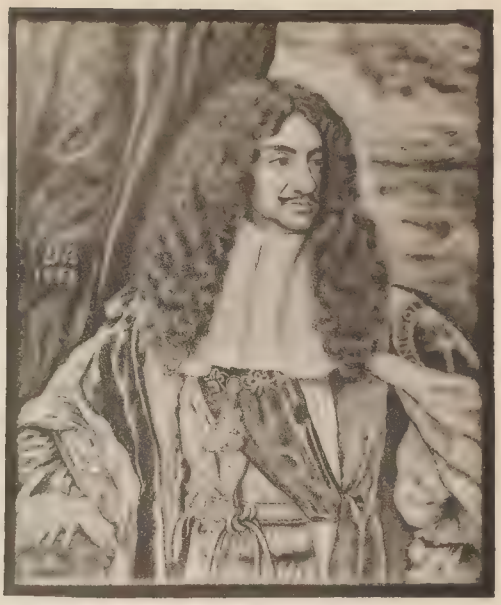
2
Charles II
By David Paton, 1668
Ham House collection

3
The Duke of Argyll
By David Paton
Ham House collection

4
Called "William III or the
Duke of Marlborough"
By Forster
Welbeck Abbey collection

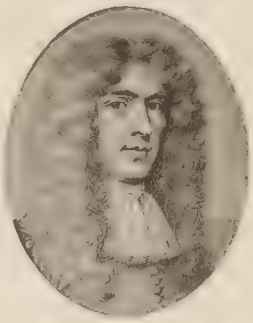
5
Robert White, engraver
By himself
Welbeck Abbey collection











Two of these are illustrated in this book (Plate XXXIII., figs. 2 and 3), and the portrait of Charles II., dated 1668 (Plate XXXIII., fig. 2), is very fine. Nothing is known of Paton save that he was a Scotsman, a devoted adherent of the Stuart cause, and a Catholic, and that he attached himself with great earnestness to the Court of Charles II. when the King was in Scotland. He is known to be a Catholic by some Dominican records, of which mention has already been made, where he is referred to as "our dear son" who has painted the portrait "of the King," and is going to do "in plumbago" one of the "Reverend Mother" of a convent at Bruges. There are two examples of his work in the possession of the Dalzell family, one in the possession of Lord Breadalbane, and another is believed to be in the possession of the heirs of Sir Noel Paton, who claimed David Paton as one of his forebears; but I know of none so important or so fine as the miniatures that have always rested in the little miniature room at Ham House ever since the artist came there from Scotland to execute them.

With one or two doubtful exceptions there are no more names of importance to chronicle in the latter part of the seventeenth century. Later on, under altogether altered circumstances, we come upon Richard Cosway and his companions, and find that a second era of great importance has arisen in this fascinating art.

CHAPTER V.—SAMUEL COOPER

IT is very unfortunate that there remain so few records relating to the man who was undoubtedly the greatest miniature painter which England or any other country has produced. Walpole, indeed, says that it does not signify that there are so few anecdotes as to Cooper, and that "his works are his history"; yet, true as this statement is, we should be very glad to know more as to the history and the career of this great artist.

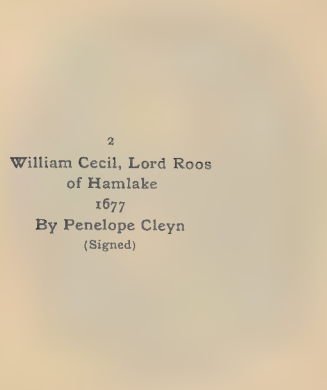
As a matter of fact the date of his birth, 1609, and the day of his death, May 5th, 1672, are almost the only certain dates known regarding him; but perhaps a student with plenty of time at his disposal might, after prolonged researches in the archives of Paris, and Amsterdam, and of Sweden, unearth more details of Cooper's career. We know that he, with his brother Alexander, received his early training from his uncle Hoskins, and that Hoskins (according to Graham) was jealous, as the pupil soon surpassed the instructor in skill. The spirit of rivalry and jealousy which arose between them is said to have caused Cooper to leave the country. Walpole tells us that Samuel Cooper lived long in France and in Holland, but we do not know the reasons which induced him first to leave and then to return to his native country, where he continued till the close of his life. Pepys tells us in the celebrated passage which appears in the immortal diary under date July 10th, 1668, that he was an excellent musician, playing well on the lute, and also a linguist, speaking French with ease. We also know that he lived in Henrietta Street, Covent Garden; that he frequented the Covent Garden Coffee-house; that he was a short, stout man of a ruddy countenance; and also that he was married, but had no children.

We have no evidence in Vertue's notes that Cooper received instruction, as Foster states, from his brother Alexander, but it would appear that the two brothers were trained in the studio of their uncle Hoskins. Almost all the real information which we have as to Cooper is derived either from Pepys or from Evelyn. The first mention of Cooper by Pepys is under date January 2nd, 1661-2. "I went forth by appointment," says the diarist, "to meet with Mr. Grant, who promised to meet me at the Coffee-house to bring me acquainted with Cooper, the great limner in little, but they deceived me and so I went home."

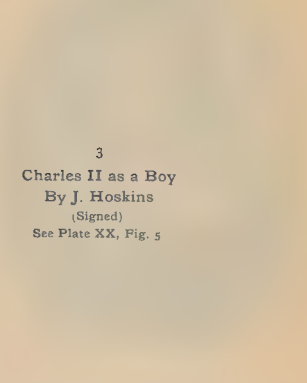
On March 29th, 1668, Pepys states that "Harris hath also persuaded me to have Cooper draw my wife's [head], which, though it cost £30, yet I will have done." The very next day he goes to "Common [*sic*] Garden Coffee-house," where he meets "Mr. Cooper, the great painter, . . . thence



1
Elizabeth, Countess of Devonshire
By Samuel Cooper, 1642



2
William Cecil, Lord Roos
of Hamlake
1677
By Penelope Cleyn
(Signed)



3
Charles II as a Boy
By J. Hoskins
(Signed)
See Plate XX, Fig. 5







SAMUEL COOPER

MONTAGU HOUSE COLLECTION

1
Oliver Cromwell
Unfinished

2
Elizabeth Claypole
Daughter of the Protector

3
Elizabeth Cromwell
Wife of the Protector

4
An Officer, name unknown
Signed and dated 1660
(R 1)

5
Henry Cromwell
Second Son of the Protector
(F 13)

6
Richard Cromwell
Eldest Son of the Protector
(F 3)

7
Lady Mary Fairfax
Duchess of Buckingham
Signed and dated 1650
From the Strawberry Hill collection
(N 18)















presently to Mr. Cooper's house, to see some of his work, which is all in little, but so excellent as, though I must confess I do think the colouring of the flesh to be a little forced, yet the painting is so extraordinary, as I do never expect to see the like again. Here I did see," he goes on to say, "Mrs. Stewart's picture as when a young maid, and now just done before her having the smallpox: and it would make a man weep to see what she was then, and what she is like to be, by people's discourse, now. Here I saw my Lord Generall's picture, and my Lord Arlington and Ashly's, and several others; but among the rest one Swinfen, that was Secretary to my Lord Manchester, Lord Chamberlain, with Cooling, done so admirably as I never saw anything: but the misery was, this fellow died in debt, and never paid Cooper for his picture; but, it being seized on by his creditors, Cooper himself says that he did buy it, and give £25 out of his purse for it, for what he was to have had but £30. Being infinitely satisfied," he concludes, "with this sight, and resolving that my wife shall be drawn by him when she comes out of the country, I away with Harris and Hales to the Coffee-house."[1]

Upon July 1st of the same year there is the following entry as to this said portrait: "Calling . . . on Cooper, to know when my wife shall come to sit for her picture, which will be next week, and so home and to walk with my wife, and then to supper and to bed." On July 6th the picture was begun, for Pepys says: "To Mr. Cooper's, and there met my wife and W. Hewer and Deb.; and there my wife first sat for her picture: but he is a most admirable workman, and good company." On the 8th the sitting continues, and Pepys writes: "Then with my wife to Cooper's, and there saw her sit; and he do do extraordinary things indeed." On the 10th again the entries continue to refer to this portrait: "So to Cooper's; and there find my wife and W. Hewer and Deb., sitting and painting; and here he do work finely, though I fear it will not be so like as I expected: but now I understand his great skill in musick, his playing and setting to the French lute most excellently; and speaks French, and indeed is an excellent man."

Two more days pass, and then he writes on the 13th: "So out with my wife, and Deb., and W. Hewer towards Cooper's, but I 'light and walk to Ducke Lane and there to the bookseller's at the Bible, . . . and buy some books. . . . And so to Cooper's, and spent the afternoon with them; and it will be an excellent picture."

Again a few days pass, and then on the 16th: "To Cooper's, and saw his advance on my wife's picture, which will be indeed very fine." On the 18th: "With my wife to the 'Change and Unthanke's, after having been at Cooper's and sat there for her picture, which will be a noble picture, but yet I think not so like as Hales's is." On the 19th, the Sunday, Cooper, together with Hales, the painter of the life-size portraits of Pepys and his wife; Henry Harris the actor, who had also been a painter in early

[1] Pepys' Diary, edit. Wheatley, vii. 382-383.

days, and who had, as we have seen, introduced the limner and the diarist to one another; "Mr. Butler, that wrote Hudibras, and Mr. Cooper's cozen Jacke" and other friends dined with Pepys: "a good dinner and company that pleased me mightily, being all eminent men in their way."

On the 25th the sittings are again mentioned: "To Cooper's, it being a very rainy day, and there saw my wife's picture go on, which will be very fine indeed." Two more days pass and then we read: "To Cooper's, where my wife's picture almost done, and mighty fine indeed."

Finally, on August 10th, we have the completion of the business in the following entry: "So away to Cooper's, where I spent all the afternoon with my wife and girl, seeing him make an end of her picture, which he did to my great content, though not so great as, I confess, I expected, being not satisfied in the greatness of the resemblance, nor in the blue garment: but it is most certainly a most rare piece of work, as to the painting. He hath £30 for his work—and the chrystal, and case, and gold case comes to £8 3*s.* 4*d.*; and which I sent him this night, that I might be out of debt."

Unfortunately it is impossible to trace this miniature about the history of which we read so much.

Some delightful references to Cooper are to be found in the Memoirs of John Aubrey, F.R.S. Unfortunately the miniatures to which they refer are no longer in the Ashmolean Museum. John Aubrey writes as follows to John Ray the naturalist, October 22nd, 1691:[1] "When I was lately at Oxford I gave several things to the Musaeum, which was lately robbed since I wrote to you. Among others my picture in miniature, by Mr. S. Cooper (which at an auction yields 20 guineas), and Archbishop Bancroft's by Hillyard, the famous Illuminer in Q. Elizabeth's time."

Ray replies to W. Aubrey, October 27th, 1691:

"You write that the Museum at Oxford was rob'd, but doe not say whether your noble present was any part of the losse. Your picture done in miniature by Mr. Cowper [*sic*] is a thing of great value. I remember so long agoe as I was in Italy, and while he was yet living, any piece of his was highly esteemed there; and for that kind of painting he was esteemed the best artist in Europe."

In another place Aubrey, speaking of Sir W. Petty, says: "About 1659 he had his picture drawn, by his friend, & mine Mr. Samuel Cooper, (the prince of limners of his age) one of the likeliest that ever he drew." In another place Aubrey declares that "Cooper drew Mr. Hobb's picture as like as art could afford & one of the best pieces that ever he did which his Majestie upon his return bought of him & conserves as one of his greatest rarities at Whitehall."

Evelyn's mention of the artist is a little later than that of Pepys. He writes under date January 10th, 1662, as follows, with reference to a visit he paid to the King, when he was admitted into the King's own private

[1] Britton's "Memoir of John Aubrey, F.R.S.," 1845.

SAMUEL COOPER

MONTAGU HOUSE COLLECTION

1
Charles II
(A 20)

2
William Cavendish
Duke of Newcastle
After Van Dyck
(R 31)

3
Charles II
(A 1)

4
James, Duke of York
Afterwards James II
(R 9)

5
Prince Rupert
In his old age
(A 31)

6
George Monk
Duke of Albemarle
(Signed)
(R 6)













1

Charles II
Owner: Miss Radcliffe
Olim Propert collection

2

John Thurloe
Owner unknown
Olim Propert collection

3

George Monk, first Duke of Albemarle
(Signed)
Montagu House collection (P 18)

4

Thomas May, Secretary and Historiographer to the Parliament
On rough bone
Owner: Dr. G. C. Williamson
Olim Burrell collection

5

A Lady, name unknown
(Signed)
Montagu House collection (N 5)

6

Lady Charlotte Boyle
Daughter of Charles II
afterwards Wife of Sir William Paston
(Signed)
Montagu House collection (N 2)

7

Charlotte de la Tremouille
Countess of Derby
1671
(Signed)
Montagu House collection (R 4)















room and there found: "Mr. Cooper ye rare limner was crayoning of the King's face and head to make the stamps by for the new milled money now contriving. I had the honour to hold the candle whilst it was doing, he choosing the night and candle light for ye better finding out the shadows."

Beyond this there is little to tell.

He is said by Graham to have painted a portrait of one Swingfield, which recommended the artist to the Court of France, where he painted several pieces larger than his usual size, and for which his widow received a pension during her life. What these pieces are we cannot tell, as, though there are some works in the Louvre that may be by him, there are none of which it is certain he was the painter, and a diligent search in the pension rolls of the State would alone reveal the exact details, at present unknown. Cooper died, as we have said, in 1672, and was buried in Old St. Pancras Church. His wife was the sister of Pope's mother.

When we come to consider his works there is plenty to be said. It is not easy to improve upon Walpole's general criticism of them, often and often as the passage has been quoted. "He was the first who gave the strength and freedom of oil to miniature. Oliver's works," says he, "are touched and retouched with such careful fidelity that you cannot help perceiving they are nature in the abstract; Cooper's are so bold that they seem perfect nature, only of a less standard. Magnify the former they are still diminutively conceived: if a glass could expand Cooper's pictures to the size of Van Dyck's, they would appear to have been painted for that proportion. If his portrait of Cromwell could be so enlarged I do not know but Van Dyck would appear less great by the comparison."

With all this praise Walpole is not entirely eulogistic. He says that with so much merit Cooper had two defects. "His skill was confined to a mere head; his drawing, even of the neck and shoulders, so incorrect and untoward, that it seems to account for the numbers of his works unfinished. It looks as if he was sensible how small a way his talents extended. This very poverty accounts for the other, his want of grace, a signal deficiency in a painter of portraits—yet how seldom possessed! . . . Cooper, like his countrymen, with the good sense of truth, neglected to make truth engaging."

This criticism is not as unfair as some writers have considered it to be. There is no doubt as to the latter point. Cooper was a very honest painter, possessing the characteristics of the Puritans of his time and setting down their hard, sometimes cruel, faces with all the blunt severity of strenuous frankness. The men of the time were hard and strong, with that stern look which has so often characterized the fanatic, and such faces Cooper was able to render exceedingly well.

When it came to the faces which carried more intellect in their features, those of the better educated and more refined class, Cooper was still as truthful as ever; and the signs of weakness, of inordinate affection, of

selfishness, which were to be found in the countenances of the leading members of society and of the Court circle at that time, were set down with the same definite truth as were the more engaging features of the face. It was in the portraits of women that he failed; for, even when he painted the Duchess of Richmond or Lady Chesterfield, he lacked exactly that quality of grace which Walpole mentions, and gave a harsh fixed stare too often to the features, as if reluctant even to recognize that the fair ladies could smile or look engaging. It would almost appear as though he was afflicted with the Puritan horror of merriment, fun or frolic, and was determined to ignore such emotions when he was painting portraits.

As regards head and shoulders, there are miniatures in which Walpole's criticism may be considered just, and it is a curious point that there are faults of drawing in the work of almost all the great miniature painters of England. It would appear as though the care and attention given to the face have taken away from the necessary study of the limbs, or else that the artists who painted in miniature were inclined to be careless as to any other part than the face. Certain it is that in the works of Cosway the shoulders are often incorrectly drawn, while the works of Plimer offer many more opportunities for condemnation, and those of Smart and Shelley are by no means free from the same faults. The criticism must not, however, be applied to Cooper in so sweeping a manner as Walpole applies it. There are many miniatures, the work of Cooper, with which no fault can be found, and, take him for all in all, there is no artist in miniature who can compare with him for sound portraiture, for the delineation of character, for truth, honesty, and strength.

His work is in water-colour, although Walpole records that he did once attempt oil, as Murray the painter told Vertue; but Hayls (or Hales), the friend of Pepys, thereupon took to painting in miniature, and threatened to continue to do so unless Cooper desisted from the use of the medium which Hayls considered specially his own; Cooper accordingly desisted. It is probable, however, as Walpole suggests, that want of success in an unaccustomed medium had more to do with Cooper's action in abandoning the use of oil painting than the menace of a fellow-artist.

The predominant quality of the work of Cooper is its marvellous breadth, its grand proportions even in the very smallest of miniatures, its uncompromising verity, its power.

It may justly be conceded that the notable men of Cooper's best period were men of noble face, their countenances hard, stern, and strong, and their costume lent itself by its very simplicity and dignity to the adequate presentation of their portraits. This would, however, only add to the difficulty of Cooper's labour, for the leading characteristic is that in his miniatures character and mind, intellect and thought are presented. It is not only a face, rugged and deep-set, or sweet and lovable: it is a character, with all its complex and variable nature, that Cooper delineates, whether it be Cromwell or Monk, Monmouth, Milton, or May. The

SAMUEL COOPER

WELBECK ABBEY COLLECTION

1
Richard, Earl of Arran

2
Colonel Henry Sidney
Afterwards "Lord Rumney"
1665
(Signed)

3
William Cavendish
Duke of Newcastle
Probably the work of
Alexander Cooper

4
"Christiana Cooper, wife of
Samuel Cooper"











Charles II in Garter robes
Signed and dated 1665
The gift of the King
Goodwood collection



details of costume are never neglected; the intricate lacework of the collar is rendered with scrupulous care; the gleam of the armour, semi-transparency of the tawny tie, structure and curls of the wig or natural hair, and brown cloth or leather of the doublet or jerkin, all are faithfully done; but it is to the face and to the presentation of the man's instinct, life, and habits, that the master devoted his best endeavours, and the result is little short of a marvel. In some instances so earnest was he upon this most important side of his task that all else was omitted, and, that the face might be the better understood, he left the picture in other ways incomplete, only suggesting the lines of the bust and form in shadowy, dim outline, and concentrating attention upon the features.

To understand the work of Cooper it is absolutely needful that the collector should be familiar with the contents of three collections: those of the King at Windsor, of the Duke of Buccleuch at Montagu House, and of the Duke of Portland at Welbeck. These three collections contain a vast number of his finest portraits, and although the Duke of Richmond has at Goodwood the largest which Cooper is ever known to have executed, it is from these three collections, with all the varied examples of the great artist which they contain, that the chief information as to his miniatures is to be obtained.

Of Charles II. there is at Montagu House a wonderful copy of the famous group by Van Dyck representing the King when a lad, with the Princess Mary and his brother James, Duke of York (Plate XXXVIII.), a grand miniature, richly coloured and beautifully rendered, which appears, by kind permission, in the *édition de luxe* of this volume. There are also the far more important portraits of the King himself when a monarch, painted from life, and presented generally in full armour with a deep lace collar and the blue ribbon of the Garter. Two of these are of remarkable beauty (Plate XXXVI., figs. 1 and 3). There is a superb portrait of Prince Rupert, represented in armour and wearing a very long brown wig, a portrait evidently done when the Prince was approaching the close of his troubled life (Plate XXXVI., fig. 6). There is also a pathetic portrait of James II. when Duke of York, which is full of mournful expression (Plate XXXVI., fig. 4).

Then there is the famous portrait of Oliver Cromwell (Plate XXXV., fig. 1), as to which it is recorded that "Cromwell surprised Cooper, while copying this picture, when he indignantly took it away from him."

Walpole apparently tried to purchase this portrait, for, speaking of the enormous prices for which pictures were then being sold, he says, in a letter to Sir Horace Mann, February 9th, 1758: "I know but one dear picture not sold, Cooper's head of Oliver Cromwell, an unfinished miniature; they asked me four hundred pounds for it."[1]

In Walpole's time this portrait belonged to Lady Frankland, widow of Sir Thomas, a descendant of the Protector, into whose possession it had

[1] "Walpole's Letters," edit. Toynbee, 1903, iv. 127.

come through Mrs. Claypole, together with a pair of sleeve-links and the portraits of the wife of the Protector, Elizabeth, daughter of Sir James Bourchier of Felstead, and of their daughter, Mrs. Claypole herself.

These treasures were given by a lady of the Frankland family to her lawyer, who brought them to Messrs. Colnaghi for sale. They purchased them for the Duke of Buccleuch, who added them to his collection.

They do not, however, exhaust the list of the members of the Cromwell family who are represented in this collection, as every one of them seems to have been painted by Cooper over and over again. There is more than one portrait of the eldest son of the Protector, who reigned in his stead for a very short time and then abdicated in favour of the rightful monarch, Charles II. Richard Cromwell, like his father (Plate XXXV., fig. 6), is represented in full armour, and the painting of this armour is beyond all reproach, so lustrous and so transparent is the work. There is also a portrait of Henry Cromwell (Plate XXXV., fig. 5), the second son of the Protector, and there are other fine ones of Cromwell's wife and his daughter Elizabeth (Plate XXXV., figs. 2 and 3).

Milton, as a young man (Plate XLV., fig. 1), full faced, with long hair hanging over his shoulders, is also to be seen. Sir John Maynard, one of those who had the conduct of the trials of Lord Strafford and Archbishop Laud, and who was knighted by Charles II. and appointed King's Serjeant; John Thurloe (Plate XLV., fig. 3), Secretary of State under the two Cromwells; Lady Paston (Plate XXXVII., fig. 6); Lady Penelope Compton, wife of Sir John Nicholas; Lady Mary Fairfax (Plate XXXV., fig. 7, and Plate XLV., fig. 4), afterwards Duchess of Buckingham; Philip Stanhope, second Earl of Chesterfield (Plate XLV., fig. 5), who was Chamberlain to the Queen of Charles II.; the Countess of Chesterfield, daughter of the Duke of Ormonde, who was sent by her jealous husband from London into a distant country house in the Peak, because he objected to her acquaintance with the Duke of York; George Monk (Plate XXXVI., fig. 5, and Plate XXXVII., fig. 4), the first Duke of Albemarle; Nicholas Tufton, the third Earl of Thanet; Samuel Butler (Plate XLV., fig. 2), the author of "Hudibras"; Elizabeth, Countess of Southampton, who concealed Charles I. in her house at Tichfield after his escape from Hampton Court in 1647; Frances, the lovely Duchess of Richmond, who was courted by the King; Charlotte, Countess of Derby (Plate XXXVII., fig. 7), who defended Lathom Tower so bravely against Fairfax; Frances Ward, Baroness Dudley; Sir Robert Gayer of Stoke; Lady Heydon, wife of Sir Christopher Heydon; Mary, Countess of Fauconberg, the third daughter of the Protector, who became the wife of Thomas Bellasise, Viscount and Earl Fauconberg; Lucius Cary, Lord Falkland, who fought at Edgehill and afterwards at the battle of Newbury, where he was killed; Charles, Lord Herbert, son of the Earl of Pembroke; James Graham, Marquis of Montrose, who gained the battles of Perth, Aberdeen, and Inverlochy; Charles, fourth Duke of Richmond and sixth Duke of Lennox; Thomas,

1
Charles II
By Samuel Cooper
Signed and dated 1665

2
Queen Henrietta Maria
By John Hoskins
Signed and dated 1632





SAMUEL COOPER

WELBECK ABBEY COLLECTION

1

Leonard De . . . e (?)

"The finishing this picture and another which Mr. Graham took away is not paid for. –S. C."

2

Sir Frescheville Holles

1669

(Signed)

3

Gilbert Sheldon

Archbishop of Canterbury

Builder of the Sheldonian Theatre at Oxford, where he was Chancellor, 1667-9

In contemporary silver frame with mitre at back

(Signed)

4

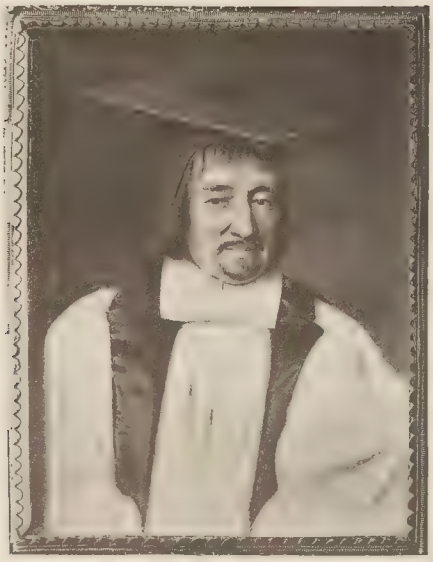
Abraham Cowley

1653

(Signed)









fourth Earl of Southampton; John, Lord Bellasise, the second son of the Earl Fauconberg, who was imprisoned in the tower on the accusation of Titus Oates, but released by James II.; Charles, the sixth Earl of Derby; Sir Adrian Scrope, who fought at Edgehill; Horatio, first Viscount Townshend; Thomas, Duke of Leeds, and Lord High Treasurer; Edmund Waller the poet; and an unknown lady (Plate XXXVII., fig. 5); while many other great and important persons from that troublous period appear in the famous historical gallery of portraits painted by Cooper which find a home at Montagu House.

The miniatures at Welbeck Abbey by Cooper are very numerous, and many of them are of the finest quality. On the back of one I discovered a curious note which sheds some light upon the manners of the day, and upon the habit of scrupulous exactness which distinguished the painter. The inscription reads: "The finishing this picture and another which Mr. Graham took away is not paid for.—S. C." The writing appears upon the portrait of an unknown man (Plate XL., fig. 1), whose Christian name, however, was Leonard, and the surname, so far as it can be read, "De . . . e," the final letter being very indistinct, and the central ones quite undecipherable. Another superb portrait represents Archbishop Sheldon (Plate XLII., fig. 3), who was Chaplain to Charles I. in 1635; Bishop of Oxford, 1660; Archbishop of Canterbury, 1663; and Chancellor of the University of Oxford, 1667-9, during which time he built the Sheldonian Theatre. He died in 1677, and is represented in this portrait dressed in a very full rochet with a square collar, and wearing a broad satin stole and a college cap. His hair, which is straight and long, falls to his shoulders and partly over his face, and his features have a grim, forbidding aspect. This miniature is in a silver frame, which is probably nearly contemporary work, and is adorned on the back with a mitre. Another superb portrait represents Sir Freshville Holles (Plate XLII., fig. 2), and is signed and dated 1669; another, Abraham Cowley (Plate XLII., fig. 4), signed and dated 1653; a third is inscribed "Col. Sidney afterwards Lord Rumney" (Plate XXXIX., fig. 2), and is signed and dated 1665; and a fourth, a portrait of the greatest distinction and beauty, represents Richard, Earl of Arran (Plate XXXIX., fig. 1). The collection also includes a delightful portrait of Cooper's wife (Plate XXXIX., fig. 4), inscribed in his own handwriting, "Christiana Cooper wife of Samuel Cooper S. C.," a face full of character, somewhat sad but placid and thoughtful, and the features of a woman of strong power of will coupled with a considerable amount of sweetness and consideration. It is a pathetic face which looks out from this miniature. All these are, by kind permission, reproduced in this volume, but they by no means exhaust the number of fine portraits by Cooper at Welbeck; and the collection has the peculiar interest of being practically untouched, many of the miniatures being in their original frames, and some of them being inscribed either in the handwriting of the artist, or of those persons who possessed the portraits soon after they were completed.

The portrait of Cooper himself appears in the Dyce Gallery in the South Kensington Museum, both in water-colour, signed "S. C." (Plate XLIII., fig. 3) and dated 1657, and in crayons (Plate XLIII., fig. 1). The latter portrait came from Strawberry Hill, and is one of two which Walpole mentions. He says respecting them that "Lord Carleton had a portrait of Cooper in crayons which Mrs. Pope said was not very like, and which, descending to Lord Burlington, was given by his lordship to Kent. It was painted by one Jackson, a relation of Cooper, of whom I know nothing more, and who, I suppose, drew another head of Cooper in crayons in Queen Caroline's closet, said to be painted by himself, but I find no account of his essays in that way." The portrait which Walpole here states was in Queen Caroline's closet eventually came to Strawberry Hill, and it is believed that the one which belonged to Kent also reached the same collection. That now at Kensington almost certainly came from Queen Caroline's collection, as the picture has the royal arms upon the back. Whether or not this portrait is by Cooper himself or by the unknown Jackson cannot now be stated, but it will be clear to the reader from the illustration of it given in this book that it resembles the portrait of himself (Plate XLIII., fig. 3) in the same collection, which Cooper has signed and dated. When at Strawberry Hill it was engraved for Walpole's book. There is also a portrait in the Museum said to represent his wife, but more probably intended for Lady Carew; and amongst other delightful works, there are portraits of Edward, Earl of Sandwich (Plate XLIII., fig. 4), Henry, Duke of Gloucester (Plate XLIII., fig. 2), John Milton, Charles II. when young, and a fine one of a man unknown (Plate XLIII., fig. 5). To the leather pocket-book, together with fifteen finished and unfinished sketches on vellum mounted on card, which were found inside it, and which are attributed to Cooper, we have already made reference.

It is not often that Cooper's work is found in half or three-quarter length figures, most of his miniatures representing the head only, but there is at Burghley House a very delightful portrait of Elizabeth, Countess of Devonshire (Plate XXXIV., fig. 1), the second daughter of William Cecil, second Earl of Salisbury, who married the third Earl of Devonshire, and became mother of Anne, the wife of John, fifth Earl of Exeter. This is a three-quarter length, painted on vellum, not on card, and is dated 1642. The lady died in 1689.

There is a good miniature in the Wallace collection, representing Oliver Cromwell, which was acquired by Sir Richard Wallace in Vienna from a descendant of the Protector's family who had fled the country and entered the Austrian army. I have always had my doubts respecting this miniature ever since I first saw it at Hertford House, and its owner was himself not quite comfortable respecting it, telling me once in reply to my criticism that he had a certain amount of doubt as to whether it was not a very good copy from an original work.

When I had the pleasure in 1903 of coming upon the Quicke collec-

SAMUEL COOPER

VICTORIA AND ALBERT MUSEUM

1
Samuel Cooper
By himself
Formerly in the Royal collection
at Kensington Palace

2
Samuel Cooper
By himself, 1657
(Signed)

3
Called Henry, Duke of
Gloucester
Painted on card

4
Edward Montague
first Earl of Sandwich
1669
(Signed)

5
A Gentleman, name unknown











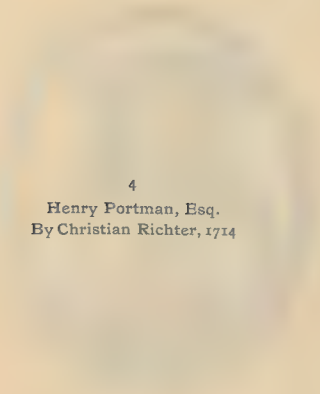
COLLECTION OF E. GODOLPHIN QUICKE, ESQ.

1
"Lady Clark, wife
of Sir William Clark
Ob. 22 July 1695"
By S. Cooper

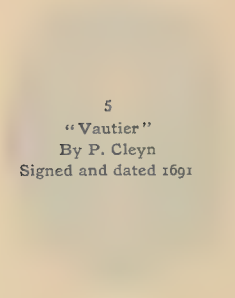


2
Oliver Cromwell
By S. Cooper

3
"Sir Wm Clark, Secretary
at War to King Charles II.
Killed at sea 4 June 1666 in
4 days fight with ye Dutch"
By S. Cooper



4
Henry Portman, Esq.
By Christian Richter, 1714



5
"Vautier"
By P. Cleyn
Signed and dated 1691



6
The Duke of Albemarle
By S. Cooper



7
Dr. John Radcliffe
By Christian Richter















tion, I found, to my great satisfaction, an undoubted original portrait of Cromwell (Plate XLIV., fig. 2), from which I believe the copy at Hertford House was made. It is in perfect order, having been put away in its case, and lain snugly on its velvet-lined drawer for perhaps a hundred years or so, while the house was closed and in other hands. Thus it has never had the chance of fading in the least degree. With it were two other superb examples of the work of Cooper, one representing a certain Sir William Clarke (Plate XLIV., fig. 3), "Secretary at War to King Charles II. Killed at sea 4 June 1666 in 4 days fight with ye Dutch," as the inscription upon it informs us; and the other one his wife (Plate XLIV., fig. 1), inscribed: "Lady Clarke wife of Sir W. Clarke Ob. 22 July 1695." This Sir William Clarke, Bart. (or Clerke, as the name is usually spelt), was secretary to the Duke of Albemarle, and only *acting* Secretary of War for the King. He died of the amputation of his leg, which had been injured in the battle named. There was also in the same collection a noble portrait of the Duke of Albemarle (Plate XLIV., fig. 6), signed by Cooper, and in its original frame; a fine piece of rugged portraiture. All these are illustrated in this book.

Of Oliver Cromwell there are several other portraits in existence by Cooper, but all are more or less unfinished, and some mere sketches and studies. Among the latter may be mentioned one very charming study belonging to the Duke of Sutherland, and more finished portraits in the collections of the Duke of Buccleuch, the Duke of Devonshire, and Sir Edwin Durning-Lawrence.

There are several fine works by Cooper in Holland. In the Queen's collection there is a portrait of a man unknown (Plate XIX., fig. 2), and an interesting portrait of the Duke of Lauderdale (Plate XIX., fig. 5), copied by the Countess of Lucan in 1774 after a work by Cooper. To this lady's artistic talent a reference is made later on. In the Rijks Museum there are three unknown portraits; two of ladies (Plate XLVI., figs. 2 and 3), dated 1643 and 1670 respectively, and one of a man (Plate XLVI., fig. 1), with no date upon it.

Horace Walpole, although he criticized Cooper, was passionately fond of his works, and had many in his famous collection at Strawberry Hill, including, besides a portrait of Cooper himself, already mentioned, those of Lord Loudoun, Lord Southampton, Lord Digby, Lady Heydon, Lady Ann Watson, Lady Bellasis, Lucy Walters, mother of the Duke of Monmouth, Richard Cromwell, and Waller the poet. These are now all scattered through the notable collections of our own day; several are at Windsor Castle.

Particularly noteworthy amongst the Coopers at Windsor are three wonderful portraits. One represents George Monk, first Duke of Albemarle, a bold, strong portrait; another a most lovely sketch of James, Duke of Monmouth, unfinished, showing the head only, and full of fascination and charm; and one of King Charles II., an elaborately com-

pleted miniature, full of minute detail and exquisite brushwork, but powerful and characteristic in the highest degree. The treatment of the hair in this portrait is very remarkable, and shows the greatest dexterity. Cooper always painted hair remarkably well, revelling, it is evident, in the play of broken lights amongst the golden or ruddy locks of his sitters.

Other portraits that merit especial notice are those of Elizabeth Claypole, Cromwell's daughter, and of the Earl of Strafford, in the collection at Devonshire House; of Lenthall, the Speaker, in Mr. Holford's collection; of Walter Osborne, first Duke of Leeds and of Selden; several in the Spencer collection; and the important series, now scattered, formerly belonging to Dr. Propert, and which included the portraits of John Milton, John Thurloe (Plate XXXVII., fig. 2), Oliver Cromwell, the Earls of Dartmouth and Southampton, and others.

A noble series belonging to Mr. J. Pierpont Morgan must not be overlooked. There are no less than twenty-three fine miniatures in this cabinet, of which seven are signed examples, and one is a portrait of the artist himself. The chief treasures are portraits of the Earl and Countess of Gainsborough, and of a lady and gentleman, members of the same family; of Viscount Townshend; of Anthony, the second Earl of Shaftesbury, and of his wife Dorothy, daughter of the Earl of Rutland; of Algernon Sidney, Sir Thomas Rivers, the Duke of Devonshire, Charles II., Prince Rupert, the Earls of Exeter and of Craven, the Duchess of Portsmouth; and one of the very rare foreign miniatures by Cooper, that representing Anne of Austria, daughter of Philip II. of Spain, and Queen of Louis XIII. of France. Several of these portraits are of the highest excellence.

There are some fine portraits at Belvoir Castle in the Duke of Rutland's collection. One is of Grace, Lady Manners (Plate XVI., fig. 6), the foundress of the Lady Manners School at Bakewell in Derbyshire, wife of Sir George Manners, second daughter of Sir Henry Pierpont, K.G., and sister to Robert, Earl of Kingston. This is signed and dated 1650. Another represents Richard Wiseman (Plate XVI., fig. 4), a surgeon who was the companion of the young Prince Charles in his wanderings in France, Holland, and Belgium. He became a surgeon in the Spanish fleet for three years; returning to England he was made prisoner at the battle of Worcester, but was liberated in 1652. At the Restoration Charles II. appointed him his Serjeant Surgeon, and Wiseman then published various surgical works and rose to great fame in his profession. This also is a signed portrait, and is dated 1660. There is also an interesting portrait of John, eighth Earl of Rutland, the peer who with twenty-one others declined to attend the King (Charles I., 1642-3), and whose stately home, Belvoir Castle, was then taken by the Royalists. Later on it was retaken and destroyed by the Parliamentary army, but the Earl rebuilt it in 1668.

At Ham House there is a portrait of Lady Sydenham (Plate XXI., fig. 5), signed by Cooper, and which bears upon the back of it in handwriting of the Stuart period the words "Pret £10," which may apply to

SAMUEL COOPER

MONTAGU HOUSE COLLECTION

1
John Milton
(F 9)

2
Samuel Butler
Author of "Hudibras"
(Signed)
(Q 11)

3
John Thurloe
Secretary of State
(F 7)

4
Lady Mary Fairfax
(Signed)
(N 23)

5
Philip Stanhope
Second Earl of Chesterfield
1667
(Signed)
(O 2)

6
A Lady, name unknown
After Van Dyck
Signed and dated 1655
(A 32)













the value placed upon it by one of its earliest owners. There is a fine example of the artist's work in the Ward Usher collection at Lincoln, a portrait of Richard Cromwell, which was originally in Sir Wm. Drake's collection. The Duke of Richmond's collection at Goodwood includes the portrait of Charles II. (Plate XL.), which is the largest Cooper ever did. The King gave the portrait to the Duchess of Portsmouth, from whom it descended to its present owner. It represents Charles in the robes of the Order of the Garter, the mantle and George being prominent objects in the painting. In fine finish it resembles the picture at Windsor, the treatment of the hair and the lace being most minute and dainty, while never for a single moment does it become niggling, or usurp the place which is rightly held by the countenance and the broader sweep of the draperies. The face is full of character, the eyes brilliant and fascinating, and the sensual characteristics of the features are kept down, while the nobler emotions have fuller play. It is clearly signed and is a noble work. Cooper in his portraits of the King was not only an artist of consummate talent, but a courtier with amazing tact.

In the Rijks Museum at Amsterdam is a very similar work done by Cooper (Plate XLI., fig. 1) in the same year, and bearing his signature and the date 1665 upon it. It is smaller than the portrait at Goodwood, and is oval in shape, whereas the Goodwood one is rectangular; and in that at Amsterdam the hand is not shown, and the dignity of the portrait gains thereby, as Cooper was always at his worst, as has already been stated, when painting a hand. The portrait at Amsterdam has never before been photographed, and I am greatly obliged to Jhr. B. W. F. Van Riemsdijk for permission to show it in this volume side by side with the superb portrait of Henrietta Maria by Hoskins.

A remarkable portrait which belongs to Miss Radcliffe must not be overlooked in this survey of some of the chief portraits painted by Cooper. It represents King Charles II. (Plate XXXVII., fig. 1), and came through the Sackville Bale and Propert collections into that of its present owner. It is quite a large miniature, full of power and dignity, representing the King in his most attractive aspect, and robed in a costume of the richest colour set off by the fleecy whiteness of the lace collar at his neck.

There are also several works by Cooper at Madresfield Court, some of them of remarkable beauty; and in the University Galleries, Oxford, in the Bentinck-Hawkins collection, there are several portraits of importance. One of them, I believe, represents Richard, Earl of Arran (Plate XXIV., fig. 1), as it is identical with his portrait in the Welbeck collection. It is signed and dated 1667. In the same collection is a puzzling miniature (Plate XXIV., fig. 6) representing a Mr. Porter, and having the Porter arms on the reverse. This has been attributed by me to Samuel Cooper; but since I have seen more of the work of his brother Alexander, I am disposed to reconsider the attribution, and hesitate to decide whether it is not very likely the work of the younger brother.

There is also a very precious drawing by Cooper in the University Galleries representing Thomas Alcock, and bearing the following inscription: "This picture was drawn for me at the Earl of Westmoreland's house at Apethorpe in Northamptonshire by the Greate (tho' little) Limner the then famous Mr. Cooper of Covent Garden when I was eighteen years of age. Thomas Alcock Præceptor." It is a strong, vigorous piece of work, drawn in black chalk on white paper, and is as great a piece of portraiture as can be desired. It is the only chalk drawing by the great master which is known to exist, although many such must have been done by Cooper, as Walpole says that he was proficient in the art, and practised it for likenesses from which he finished his miniatures. Norgate, to whom reference has already been made, says that "those crayons made by the gentil Mr. Cooper with black and white chalk upon a coloured paper are for lightness, neatness, and roundness abbastanza da fare meravigliare ogni acutissimo ingegno."

He must have been an assiduous worker, as the number of portraits undoubtedly his work is astonishingly large. He usually signed his initials in conjoint form, but often they appear separately, and there are a very few works known to exist bearing his full name, "S. Cooper." He evidently made replicas of many of his best pictures, as the same portrait is to be found in the chief collections; but on very minute examination some difference will be noticed between two portraits which may at the first glance be pronounced to be the same, as though the artist, while ready to copy for his clients, was yet unable, as is so often the case, to make an absolute facsimile, and in the hand or the collar, in the hair or in the costume, or in the position of his own signature, there is some variety which redeems the new portrait from the charge that it was a copy merely of another one, however fine the original might be. As a rule his works are ovals, but the portraits of Cromwell which are at Montagu House and Devonshire House and Trentham are rectangular; the one of Sheldon is oblong, and one at Ham House is octagonal; and there are full-length portraits by this artist at Montagu House, notably one of Lord Bellasise. In many of his miniatures the painting of the armour is of surprising merit. Its gleam is wonderful, and it reflects the costume or the accessories of the picture in a remarkable way. The face is, however, always the important part of the picture; everything else is merely accessory to that; and finely and grandly as the details may be painted, they never detract the attention from the countenance. Into the delineation of character Cooper put all his mind. His portraits live and speak in all their rugged sincerity and blunt force, or with the cleverness of craft or the subtlety of *finesse*. It must, however, be confessed that the nobler emotions usually rule, and that all that was good in a face received ample justice; while the observer can equally detect that the baser feelings of sensuality or cunning, hypocrisy or deceit, remain ready to be detected, and are by no means obscured in the portrait.

MINIATURES IN THE RIJKS MUSEUM, AMSTERDAM

2
A Lady, name unknown
By Samuel Cooper, 1670

1
A Man, name unknown
By Samuel Cooper

3
A Lady, name unknown
By Samuel Cooper, 1643

5
Wilmot, Lord Rochester
By Edmund Ashfield

4
Princess Mary
Daughter of Charles I
By David Des Granges

6
Albertina Agnes
or Louise Henriette
Daughter of Prince Frederick
Henry of Orange
By David Des Granges

8
Charles I
By John Hoskins

7
Queen Henrietta Maria
By John Hoskins
Signed "Ḣ"

9
Princess Mary
Daughter of Charles I
By John Hoskins

10
James II as a Lad
Probably by John Hoskins

11
Elizabeth, Daughter of Charles I
By John Hoskins













MINIATURES IN THE RIJKS MUSEUM, AMSTERDAM

1
A Man, unknown
By Lundens
Oil on copper

2
William III
By Lawrence Crosse

3
A Woman, unknown
Wife to No. 1
By Lundens
Oil on copper

4
Edward VI
Attributed to Bettes

5
William III and
Queen Mary
By Peter Hoadly

6
Edward VI
Attributed to Stretes

7
Lord Darnley

8
Mary, Queen of Scots

9
Mary, Queen of Scots

10
Charles II
By an unknown artist
(Signed)

11
James I
Attributed to Isaac Oliver

12
Charles II as a Boy
Probably by S. Cooper














Cooper's miniatures are generally painted on cardboard, very frequently on pieces of playing card; but there are many which were done on *pecorella*, or on very thin ordinary vellum stretched on card. None of them are on ivory, the use of which as a material for miniature painting did not come in till much later, but there are at least four known on very rough bone, which has been pronounced to be mutton bone, and which is coarsely cut and of unusual thickness. One of these, done perhaps as an experiment, and still in its original frame, is in the possession of the author (Plate XXXVII., fig. 3), and has passed through the Sackville Bale and Whitehead and Burrell family collections. It represents Thomas May (*c.* 1594-1650), poet and historian, secretary and historiographer to Parliament, translator of Lucan's "Pharsalia," 1627, and author of the "History of the Parliament of England," 1647. Another on bone is at Montagu House, and a third is at Welbeck; but they are exceedingly rare, and probably but very few were painted by the artist on this curious rough material. Cooper's works have always been esteemed and valued, and they have not shared in the loss of favour which overtook most miniatures until a comparatively recent time. Their importance was at once realized, and they held their ground through all the changes of fashion. In Walpole's time he complained of their high price, writing in 1758 to protest against being asked four hundred pounds for a portrait by the great artist; and from his time down to our own the work of Cooper has ever been sought for, and his strong, bold, characteristic portraiture has made his miniatures treasured possessions of exceeding great value. Dallaway stated in his notes on Walpole that very many of Cooper's miniatures were destroyed in a fire at White's Coffee-house, St. James's Street, where they had been temporarily deposited by Sir Andrew Fountaine, the great collector, pending the preparation of a suitable room for their reception at Narford Hall.

CHAPTER VI.—ALEXANDER COOPER

OF the work of Alexander Cooper little has hitherto been known, save that he was the brother of Samuel Cooper and the nephew of Hoskins, and that with his brother he was educated by their uncle, John Hoskins. Walpole tells us that he not only painted portraits but also landscape, and refers us to a landscape with the story of Actaeon and Diana, which in his time was at Burghley, but which is no longer to be seen in that great house.

He states that Cooper went abroad and entered the service of Queen Christina; and he tells us that he had at Strawberry Hill a portrait of a lady which, Dallaway adds, was sold for the sum of two guineas at the sale. Beyond this information no one (save Nagler, who briefly refers to some of Cooper's miniatures) has been able to go. His works have been confused with those of his greater brother over and over again, from the absence of any signed examples with which they could be compared; and there has been a great deal of nonsense written about him, and all sorts of portraits have been attributed to him which he could not possibly have painted. I have for some time past been specially working upon the Continent searching for information about this artist, and at length have been successful. Of his life in England there is still very little to be said. We know that he resided for a time in London, but where or when he was born we cannot say, although Swedish authorities put his birth in 1605, four years before that of his more famous brother. We are told that he left England as a young man, but when we do not know, and his career practically begins for us in 1632, the year of his first signed and dated miniatures.

In 1632 and 1633 we now know that Cooper was in Holland, at the Hague, as the wonderful portraits which belong to the German Emperor testify.

They are a series of circular miniatures (Plate XLVIII., figs. 1 to 12), each set in an enamel frame and folding one over the other. They thus form, when folded together, a little pile about a couple of inches high, consisting of twelve discs. The top and bottom discs bear the royal crown and monogram and the date 1633, in white on a black ground; and at the back of each portrait, in the same coloured enamel, is the name and age of the person whose portrait is contained in the disc, at the date (also recorded) when it was painted. The edges of all the discs are also enamelled in the same way, in a pattern of transverse lines, in the Bohemian colours. In the centre of the series are the portraits of Frederick V., Elector Palatine, and afterwards King of Bohemia, inscribed: "Frederick R. B.

ALEXANDER COOPER

1

Prince
Philip
Seventh son

Æt. 5
26 Oct., 1632

2

Princess
Henrietta
Third daughter

Æt. 6
7 June, 1632

3

Prince
Maurice
Fourth son

Æt. 11
6 Jan., 1632

4

Princess
Elizabeth
Eldest daughter

Æt. 13
26 Nov., 1632

5

Prince
Charles
Second son

Æt. 14
22 Dec., 1632

6

Frederick V
King of Bohemia
1596-1632

Æt. 36
16 Aug., 1632

7

Elizabeth
Queen
of Bohemia
Daughter of
James I

Æt. 36
19 Aug., 1632

8

Prince
Rupert
Third son

Æt. 12
27 Dec., 1632

9

Princess
Louisa
Second daughter

Æt. 10
8 April, 1632

10

Prince
Gustavus
Eighth son
Æt. 1
4 Jan., 1633

11

Princess
Sophia
Fifth daughter
Æt. 2
14 Oct., 1633

12

Prince
Edward
Sixth son
Æt. 8
6 Oct., 1632

13

Mary, Countess
of Pembroke

14

Alethea, Countess of
Arundel and Surrey

Both daughters of Gilbert Talbot, Earl of Shrewsbury
Painted on rock crystal, back to back, and set
in an enamelled frame
Collection of H.E. Sir Henry Howard

The Portraits are missing from these panels

15

Oliver Cromwell
Swedish Historical Museum

16

Count Carlos Gustav Creutz
Gothenburg Museum


Sophia P.P.
Act: 2
Octobris 1633

Ætat. 36, 16 August. 1632." By his side is a portrait of his wife, Elizabeth, daughter of James I. of England ("Elizabeth R. B. Ætat. 36, 9 August. 1632"), the famous Queen of Hearts, as she was so romantically called. She was born in 1596, married in 1613, lived at Heidelberg for six years, and then became Queen of Bohemia in 1618. Her husband was signally defeated under the walls of Prague, on November 9th, 1620, and fled with his Queen to Breslau. The defeat deprived Frederick not only of his crown of Bohemia, but also of his Electorate and his fortune; and the unfortunate King and Queen were driven from country to country till at length they settled in Holland. Here they were supported by the munificence of the house of Nassau, and by some persons of high rank in England, especially by Archbishop Abbot, who greatly admired the sterling heroism of the Queen and her sweetness under dire misfortune. At the Hague the royal couple were enabled to assume some semblance of royal state; and here it was that they had this delightful series of portraits painted by Cooper, which for the first time I am able to present in the pages of this book.

The portrait of the King was painted in the very year of his death, as on November 28th, 1632, he died of an infectious illness, which he had contracted at Frankfurt, and which took him off at Mainz, as he was on the way into Holland to his wife and children. The Queen, after his death, lived a life of great privacy, employing herself with the education of her children, and with extensive correspondence with many learned men. Many of her letters to Sir Edward Nicholas, Secretary of State to Charles I. and Charles II., as preserved by Evelyn in his Diary, are of the greatest possible interest. After a long residence in Holland she was invited by Charles II., her nephew, to come to England; and in 1661 she accepted his offer, and came over to live with Lord Craven at his house in Drury Lane. Thence, in February, 1662, she removed to her own dwelling in Leicester Fields, and there she died on the 13th of that same month, and was buried in Westminster Abbey.

The other portraits in the series represented the children of this amiable and accomplished royal pair, but three (Plate XLVIII., figs. 10, 11, and 12) of them are no longer in their frames. It is quite possible that they were never executed, but it seems more likely that they were, and have been lost. All the rest are, however, in their places, and are delightful portraits of children—all serious, thoughtful and grave, and each painted in a refined manner, and yet with great strength and ability. The eldest son, Frederick Henry, was never amongst them, as he was drowned in 1629; and the fifth son and fourth daughter, who died in infancy, do not appear; but there are portraits of four sons and three daughters still in their places.

Of the sons, Charles (fig. 5) ("Æt. 14. 22 Decem. 1632") was restored to the Lower Palatinate in 1648, on the condition that he renounced his title to the Upper. He was his father's heir, but was an unsatisfactory man who gave great trouble to his mother, and proved himself to be mean,

selfish and unfeeling. He it was who did his best to lure Spinoza to the University of Heidelberg. He quoted Shakespeare freely, translated and acted Ben Jonson's "Sejanus," and was an enthusiastic supporter of English drama.

Rupert (fig. 8) ("Æt. 12. 27 Decem. 1632") and Maurice (fig. 3) ("Æt. 11. 6 Januari. 1632") both distinguished themselves in the English civil wars.

On the disc which should have contained the portrait of Edward (fig. 12) is the inscription, "Æt. 8. 6 Octobris 1632." This prince became a Catholic and married the famous Anne of Gonzaga, "la Princesse Palatine."

Philip (fig. 1) ("Æt. 5. 26 Octobris 1632") was killed in battle in Germany when twenty-three years of age. The youngest son, Gustavus (fig. 10), named after the King of Sweden—who was to have been the saviour of the fortunes of the family, but who died in the very same year as the King of Bohemia himself—died while quite young. His portrait is one of the three missing ones, and the place for it is marked with his name and "Æt. 1. 4 Januari. 1633."

Of the daughters, we have the portraits of Elizabeth (fig. 4) ("Æt. 13. 26 Novem. 1632"), who afterwards became Abbess of Hervoden, Westphalia, and who was a friend of William Penn and also of Descartes, and to whom the latter dedicated his "Principia"; of Louisa (fig. 9) ("Æt. 10. 8 April. 1632"), who was afterwards Abbess of Maubisson and a very skilful artist; and of Henrietta ("Æt. 6. 7 Juli. 1632"), who married Sigismund Ragotski, Prince of Transylvania.

Of the youngest, Sophia (fig. 11), whose tablet is inscribed with her name and "Æt. 2. 14 Octobris 1633," we have no portrait, and this is peculiarly unfortunate, as to Englishmen she is the most interesting of the series, for after flirting with a Portuguese grandee, an Italian duke, a Swedish prince, and her cousin Charles of England, she married the Elector Ernest of Hanover and became the ancestress of the Hanoverian sovereigns and of the dynasty which now occupies the throne of England.

Three only of these portraits are signed; but all are, it is perfectly evident, by the same hand; and from the dates which each of them bears we are able to know that from January 6th, 1632, when the portrait of Maurice was painted, till October 14th, 1633, when the portrait of the little Sophia was done, Cooper was at the Hague, and was evidently a pretty frequent visitor at the house of the "Queen of Hearts," as we find him there in 1632 in January, April, July, August, October, November and December, and in the following year, in January, and again in the month of October.

These are all the dated portraits which are known to the author of this book, with the exception of the Danish ones to be hereafter mentioned; but of some others it is possible to obtain an approximate date. It is probable that after 1633 Cooper was again in England, for there are two portraits by him in the Rijks Museum at Amsterdam (Plate XLIX., figs.

ALEXANDER COOPER

1
A Lady, unknown
(Signed)
Collection of the Queen of Holland
(270)

2
A Man, unknown
Violet background
(Signed)
Collection of the Queen of Holland
(268)

5
A Lady, name unknown
Wife of No. 2
Violet background
(Signed)
Collection of the Queen of Holland
(269)

3
A Man, unknown
(Signed)
T. W. Greene collection

4
Count Magnus Gabriel
de la Gardie
Ob. 1686
Gothenburg Museum

6
Gustavus Adolphus
Gothenburg Museum

7
Count Gustaf Johanson
Bomer
Collection of M. M. P. Sinebrychoff
of Helsingfors

8
Gustavus Adolphus
(Signed)
Collection of the King of Sweden (146)

9
James II
Rijks Museum, Amsterdam

10
Called James Stuart, Duke
of Richmond
Possibly General Creutz
Olim Blenheim collection
T. W. Greene collection

11
James II
Rijks Museum, Amsterdam























9 and 11), which represent James II. as a young lad, and were therefore either painted about 1647, just before Cooper left this country, or else whilst James was Lord High Admiral, and on the occasion of one of his visits to Scandinavia.

Of his Dutch period three other portraits are known (Plate LXIX., figs. 1, 2, and 5), which are in the collection of the Queen of Holland, but to none of them is it possible to give a name. Two of them (Plate LXIX., figs. 2 and 5) represent a husband and wife, and are works of remarkable merit, painted on a violet background, a scheme of colour which was derived from Oliver, who used this beautiful violet for the background of several of his notable portraits, especially for one of Venetia, Lady Digby, which is now at Sherborne Castle. The third (Plate LXIX., fig. 1) is a splendid oval portrait of a lady very stern of appearance, and wearing a very high, thin, transparent ruff about her neck, and a long, white, pointed and lace-trimmed collar on her dark dress. The miniature is a large one, and is signed "A. C."

Of his Swedish miniatures very few can be identified. There is one of Gustavus Adolphus, which must have been painted before 1632, as the King died at Lützen in that year, and was therefore done before we have any traces of Cooper being in Sweden. Where it was done we have no means of ascertaining, but it is a signed portrait (Plate LXIX., fig. 8) in Cooper's most unmistakable manner, and is on a reddish background. It may have been done in Germany or in Holland, and the satisfaction which it gave may possibly have been the reason that Cooper found himself later on in Sweden. It now belongs to the King of Sweden and is deposited in the National Museum.

Another and even finer work by Cooper, representing the same monarch, is to be found at Gothenburg (Plate LXIX., fig. 6), having been presented to the Museum by the descendants of a general to whose ancestors it had been given by the King himself; and with it, in the same collection, is a portrait by Cooper of Count Magnus Gabriel de la Gardie (Plate LXIX., fig. 4), who died in 1686, and to whom Cooper addressed the only letter which, so far as can be ascertained, now remains of his correspondence. This has been attributed to Samuel Cooper, but is clearly the work of Alexander.

Besides these there are but few miniatures which can be definitely ascribed to Alexander Cooper.

Perhaps one of the finest is a little portrait belonging to Mr. T. Whitcombe Greene (Plate LXIX., fig. 3.), a lovely work, representing quite a young man with long hair, who is wearing a long falling lace collar. This is signed "A. C.," and marked by the curious rugged look which distinguishes the work of this artist. The colour scheme—a contrast of rose colour in the costume with brilliant blue in the background, between which the somewhat brown tints of the flesh are perfectly kept in place—is exceedingly striking.

Mr. Greene has in his collection another and a far larger portrait (Plate LXIX., fig. 10), also ascribed to Cooper, and very like his work. It came from the Blenheim collection, and has been called James Stuart, second Duke of Richmond, but I do not think that it represents that nobleman. I believe that it is the portrait of a Swedish general, Creutz, whose portrait is to be found at Grypsholm, and to whom it bears a very striking resemblance. The man, who stands in front of a curtain, is dressed in a very rich embroidered surcoat, and wears a magnificent lace collar and cuffs. He also wears the ribbon of a foreign Order across his breast, and his hat, in which is a long feather, is on a table before him. The work is finer than one is accustomed to in Cooper's miniatures, and the portrait is of larger size than any other of the artist with which I am acquainted; but it has distinctive marks of his rough and somewhat coarse and vigorous technique.

There are three of the works of Cooper at Montagu House, although one only is ascribed to him in the printed catalogue; one is given to him in the Royal collection at Windsor, and there are two at Madresfield which are, I believe, from his hand. At Welbeck there is certainly one, representing the Duke of Newcastle (Plate XXXIX., fig. 3), and two more in that collection I am disposed to attribute to him; but beyond those I know of hardly any.

Of contemporary references I can give but one. Sandrart, in his "Teutsch Academia," vol. vii., page 328, alludes to meeting Cooper at Amsterdam, and says that he showed him many miniatures of persons connected with the English Court.

Hondius engraved a portrait by Cooper of William, Prince of Orange, which is dated 1641.

Of his life in Sweden and in Denmark we know much more than of his life either in England or in Holland, as the searches which I have conducted in these countries have resulted in my being in possession, for the first time, of many pieces of interesting information as to that period. It has always been known, on the authority of Walpole, as I have said, that he went to Sweden and entered the service of Queen Christina, but nothing beyond that is contained in any works of reference. Having been afforded special privileges from the Kings both of Sweden and of Denmark, I have searched many of the archives, and have also employed a clever Swedish scholar, Miss Hallman, to make further searches for me. I have also been assisted in the very kindest way by Dr. Almquist, Dr. Böttiger, Dr. Höjer, and Mr. Carlander, with the result that I am able to present a record of such facts as to the life of the artist whilst he lived in Stockholm as can be ascertained from the papers which are now in existence.

I am also able to give in this volume the first example of the writing of the artist which has ever been recorded, and to supply the date of his death, which has not hitherto been known, with his full name, which has up to now remained hidden in the archives.

From his having always signed his name as Alexander only, the second of his names has been lost sight of; but his full name was Alexander Abraham, and it is clear that he was of Jewish blood, as in one list of persons living in Stockholm he is recorded in 1647 as "Abraham Alexander Cooper, the Jew, portrait painter," his name being in this entry reversed. It is probable that his great talents for painting portraits, and the attachment which he quickly formed with the Court, prevented his ever suffering any disadvantage by reason of his nationality, and after this first entry there is no other to be found in which he is recorded as "the Jew." It is believed, however, that he came to Sweden first of all in 1646, for reasons which will be hereafter stated.

It is in 1647 that we find the first mention of Cooper in the State Archives of Sweden. In the Minutes of the Treasury Board, under date July 5th, 1647, there is an entry as follows: "To the Treasurer, to give Portrait Painter Alexander Cuper, for his 1647 year's salary account, 200 riks dalers"; then below a definite order as follows: "Ordered that Treasurer Ludwich Fritz do give her Royal Majesty's Portrait Painter, Alexander Cuper, for his present year's salary account, 200 rks. dalers, taking a receipt. Stockholm. (Signed) Sewedh Bååt, Gustaf Rosenhaue, Gustaf Bonde, Treasurers of the Kingdom of Sweden."

In the books of the Royal Treasury the same entry appears with some slight variations, showing that the accounts were passed with the utmost care through two departments, and were signed and countersigned with the greatest vigilance. The entry in the Treasury books is dated five days after the one just quoted, and is as follows: "1647, July 10. Her Royal Majesty's Portrait Painter, Alexander Cuper, for his present year's salary account, 200 r. d., that is 300 dalers in silver coins—therefore, Hereby the Treasurer, Ludwich Fritz, is ordered to pay H.R.M.'s portrait painter Alexander Cuper on account of his present year's salary 200 r. d., taking a receipt. Stockholm, the 5th July, Anno 1647. By virtue of our office, Sewedh Bååt, Gustavus Bonde, Gustaf Rosenhaue, Samuel Kempenskold." The last signature may be perhaps that of the entering clerk or secretary, as the other signatures alone are given on the order already noted, which this order recapitulates.

The payment was duly made, as Cooper's receipt appears in the same archives and runs as follows: "I, undernamed, acknowledge to have been rightly paid the above mentioned 200 r. d. by Herr Ludewich Fritzen, Treasurer. Stockholm, the 10th July, 1647 Anno. Alexander Cooper." The receipt is written in German, as are all the papers actually written by Cooper to be found in the archives.

Similar orders and instructions appear again later on in the same year, in very much the same form, only that it is evident from them that Cooper was taken by the Court officials for a Frenchman, and it is also clear that he had a companion in the office of Portrait Painter in the person of one Dawid Beck, who received a somewhat lower stipend than himself.

The order for payment runs as follows:

Minutes of the Treasury Board: "1647, Sept. 15. To Ludwich Fritz, for two French portrait painters, for 350 r. d. Hereby orders Treasurer L. Fritz from current funds to pay H. R. My.'s Portrait Painters, Alexander Cuper 200, and Dawid Beck 150 r. drs., on their present year's salary account, and take receipts. (Signed) Sewedh Bååt, Gustaf Rosenhaue."

This same order is as usual repeated in the Treasury books, and then to it is attached the following receipt: "The above mentioned is to me [*sic*] by Herr Treasurer Ludwig Fritzen correctly paid. Stockholm, 16 Sept., 1647. Alexander Cooper. Davit Beck."

The books of the Royal Treasury for 1648 are defective, but the minutes of the Treasury Board tell us that the same transaction went on in 1648, only it would appear as if in each case the stipend in question was paid in one year for the preceding one, and if so we have, as already stated, to go back one more year for the first appearance of Cooper in Sweden.

The 1648 record is as follows: "1648, March 15. To the Treasury for Portrait Painters Cuper 375 drs. and Beck 300 drs., silver coin. Hereby orders Treasurer Ludwich Fritz to pay Portrait Painters Cuper 375 drs. and Beck 300 drs., silver coins, for their 1647 year's account, taking receipts." This order is signed by the usual members of the Board. The date may have been an error, as it will be noticed that the order of July 5th, 1647, was "for his 1647 year's salary"; or another explanation may be that the payments in each case are "on account," and that in no case was the year's stipend cleared up by any of the payments.

In 1649, on the 12th of March, we find a similar order in the Treasury minutes: "Whereas Portrait Painter Cuper claims on account of his 1647 year's salary 150 r. d. and for his 1648 400 r. d., will Treasurer Ludwich Fritz pay him the said sums, which amount to 550 r. drs., or this value in other coin, and against it take receipt." This is signed, like the others, by the members of the Treasury Board.

The order is recapitulated in the Treasury books, the dates being perfectly clear, and to it is appended the following receipt: "Above named sum is to me, by Herr Treasurer, rightly paid with 550 r. drs. in specie, which I hereby acknowledge. Alexander Cooper."

By 1650 a better state of things, it would appear, had arisen, for the artist had his entire stipend paid in one sum, the minute of the Treasury Board recording as follows: "1650, Jan. 22. To Treasurer Joransson. Item for Portrait Painter Alexander Cuper for his 1649 year's salary, which according to the statement is 1,200 drs. silver." The actual payment for the money does not appear in the Treasury, nor Cooper's receipt.

In this year, however, an extra sum was given to Cooper, the following interesting entry being found in the minutes of the Treasury Board. 1650, October 16: "According to the letter of her Royal Majesty our Gracious Queen dated the 15th of this month, orders are given to Secretary

Samuel Nilson to pay Portrait Painter Beck 300 dalers, silver coin, which H.R.H. has graciously presented him for gala dress at her happy coronation. Mutatis Mutandis for Portrait Painter Cuper."

This signal mark of the favour of the Queen may have signified an attachment of the painter more closely to the Court, as from the date when it appears we lose the entries in the books of the Treasury Board as to Cooper, and find similar ones in another set of accounts, the Court Cash Accounts, and it is not until some few years after this, and then in connection with other work, that we find the name of the artist in the books of the ordinary Treasury.

In the Court Cash Account Book for 1651 there is the following entry:

"Her Royal Majesty's Court Funds, from which, according to the Statement of Salaries, the undermentioned ought to have salaries for the year 1651:

Alexander Cuper	Drs. 1,200
Dafwidh Bock	„ 900
Hindrick Monichoffen	„ 900"

An exactly similar entry appears in 1652 for the salaries of 1651.

Meantime the books of the Treasury reveal an entry as to a portrait which was probably the work of Cooper, although the fact is not quite definitely stated.

The entry is as follows:

"For a gold chain, together with a portrait of H. R. Majesty which is presented to Adjutant-General Niclaes Desmel of General Konigmarke's army . . . the chain weighed 142 Kroner at 2 r. d.	284
And the portrait of H.R.M. 9 ducats . .	18
	302 r. d."

To this entry is appended a note as follows: "D V S en guldmedalj vagande 9 dukaten." This would seem to imply that the portrait was mounted in gold which weighed that amount, or, on the other hand, the portrait may have been a medal and not a miniature at all. The entry is dated July 10th, 1650, and follows after one which refers to Cooper and to portraits, and in conjunction with it there are several similar entries of "portraits" ("conterfeij," "miniatur"), some of which are certainly miniatures, whilst others may have been medals or medallions.

In 1652 we find the only reference to the residence of Cooper which has been discovered.

It is in a list of contributions levied on various houses and is recorded in the books of the Treasury. It mentions a "Mons. Cooper" who lived "in the house of the surgeon in the inner quarter of the city." He appears to have paid no taxes, and therefore possibly the rooms were furnished and

his landlord paid the taxes, or as a Court official Cooper may have been exempt.

In 1653 the only item recorded is the payment of the artist's salary, which appears to have been reduced from 1,200 dalers to 900, unless the entry only refers to a payment on account. The actual entry is as follows:

"Court Estates out of which, according to the Statement of Salaries, ought to have salaries for 1653:

Alexander Cupart [*sic*]	Drs. 900
Piere Signach	,, 900
Hendrick Monichoffen	,, 900"

Some reference to Pierre Signac will be found in the chapter of this book which deals with the Swedish artists.

Among the national archives of Sweden there are some letters sent to Magnus Gabriel de la Gardie, whose portrait Cooper painted, and one of them is an undated one from the artist to his patron. It is written, as might be expected, in German, and would appear to have been sent in 1652, since it is docketed amongst the letters which belong to that year. The allusion in it to the salary of the painter as 1,200 dalers or thalers for one year and a half does not appear at the first glance to agree with the records of the books of the Treasury, which give the salary as 1,200 dalers for a year; but this may perhaps be explained by the fact that one rix-dollar was equal to one silver dollar and a half, and by this reckoning the letter and statement of Cooper may be made to agree with the statement in the Treasury books as to his salary for 1651 and 1652.

The letter may be translated as follows:

"Enlightened, High and Noble Lord Count,

"Gracious Lord,

"In my failing health, instead of a personal presentation of my needs, I am compelled to importune your High Lordly Excellency with this humble supplication, also together with that, because I am, through the will of God, ill and confined to my bed, and therefore in the greatest need of the arrears of my money and my pay, to humbly beg your High Lordly Excellency to place, before your departure, an order in the Royal Treasury that my salary for the whole of the year 1651 and for the half of the present year, amounting altogether to 1,200 thalers, shall be handed to me without fail; such, as it relieves my want, places me under the greatest obligation to repay your Lordly Excellency with my humble service. From

"Your High Lordly Excellency's

"Humble and Obedient Servant

"ALEXANDER COOPER."

Note by the Keeper of the Archives: "No date is given, but the letter was evidently written in 1652."

Two other very interesting documents relating to the artist have been

found in the private archives of the King of Sweden. They are two accounts or bills from Cooper to the Court of Sweden for work done, and they may be roughly translated from the quaint and obsolete German in which they are written as follows:

"What I have done for your Royal Highness my gracious Prince and Lord:

For five paintings in miniature at 40 ryx dalers	200
For crystal glasses to them	28
For the Case for the Bracelet	5
For the other bracelet diamond and gold	70
For wages given to Monsieur Duwall for work done by him .	10
For Mr. Munckhoffen's painting in oil	40
Total	353

"Your Royal Highness's obedient and faithful servant,

"ALEXANDER COOPER,

"Painter for her Majesty the Queen of Sweden."

The other account is as follows:

"Another for your Grace, Highness and Duke for miniature and oil works.

One Painting for your Highness and Duke which Monsieur Taube received and took with him into France	40
Two pictures of her Majesty which your Princely Grace received .	80
Still another of your Grace for Count Magnus which you had . .	40
Still a small one for a Bracelet	40
Still two more made ready for you	80
Still one of the Queen in oil for your Princely Grace . . .	20
	300

"ALEXANDER COOPER."

These accounts were sent in to Grypsholm, where the Court was then residing, and appear in a bundle of papers which are marked with the date 1652, although there are no dates actually upon either of them. It would not appear that they were sent in to the Queen, but to one of her relations, a member of the royal family, possibly to the nephew who shortly after became King in the place of Christina, but to whom they were addressed cannot now be definitely stated. They do not appear amongst the personal accounts of the Queen, but amongst those of the royal household, proving, however, that Cooper painted Queen Christina herself.

We now come to the eventful year 1654, when Queen Christina, longing for rest and quiet, and unable to bring order out of the prevailing confusion, persuaded her people to accept her cousin Charles Gustavus, the son of the only sister of Gustavus Adolphus, as their monarch. The royal

insignia was laid before the Diet, transferred to Charles, and he forthwith became King under the title of Charles X. Queen Christina then left Sweden, and it was very many years before she again visited her country. The abdication took place on the 6th of June, but Cooper had been set to work on a portrait of the new King before he had been formally placed upon the throne, and while yet Queen Christina was actually ruling.

There is an entry in the minutes of the Treasury Board on May 5th, 1654, in evident preparation for the approaching great ceremonial: "The Treasurer is written about presents which ought to be given, gold chains, medals, portraits"; and then lower down come the following: "Item for the ambassadors a diamond *étui* with H.R.M.'s portrait, for which receipt was to be given by Lunde."

This entry is made more clear when we come to inspect the books of the Royal Treasury, for there we find under date 1654 the following entry:

"According to H.R.M.'s gracious order is presented—namely—
A Gold chain of 198½ Kroner.

Item a portrait *étui* for 300 r. d.

Paid Kuper [*sic*] for the inclosed portrait of his Royal Majesty 40 r. dalers."

And then following this comes the certificate by E. v. d. Lunden, who was introducer of foreign ambassadors at the Court of Sweden at that time, and who states:

"I have taken the gold chain with portrait *étui* and his Royal Majesty's portrait from Treasurer Berge Oloffssen and in accordance with his Royal Majesty's gracious commands have been and given it to the French Ambassador as a present—the delivery hereby acknowledged the [date not filled in] December Anno 1654.

"Erick von der Lunden."

There is no receipt from Cooper for the 40 dalers in the Treasurer's voucher volume; and it would not appear that in that year, nor ever afterwards, was Cooper paid the whole of the money which was due to him, and which he seems to have received during the reign of Queen Christina with such exemplary regularity.

The only entry of money paid to him is in the book of the Court Cash Account under 1654, in which it is recorded that the "Painter Cupert was paid to July 1, 450 dalers"; and that his two companions, Signach and Monichoffen, were paid the same amount to the same date respectively.

In the following year an important commission is recorded in the books of the Royal Treasury; and the original paper, signed by the King, is amongst the archives bearing the royal signature and seal. It runs thus:

"We, Carl Gustaff by the grace of God . . . have authorized Treasurer Borge Olofsson to have made three portrait *étuis* for 1,700 r. dalers, and three portraits by Kuper for 120 r. dalers . . . Stockholm, 3 July, 1655.

"Carl Gustaf." (Seal.)

In the Treasurer's book for the following year there is an interesting reference to these three portraits. It reads as follows:

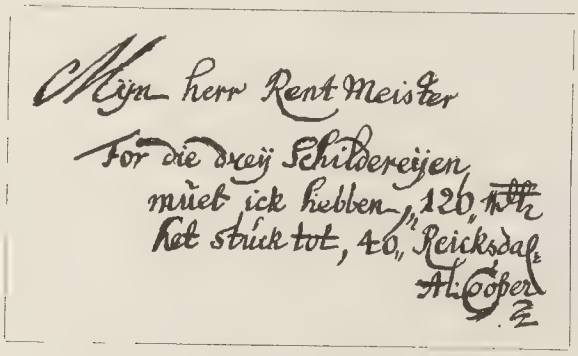
"1656, January 28th. Bought . . . and presented to the Swedish Ambassador to Russia, Gustaf Bielke, a diamond *étui* for 700 r. ds. Item the portrait belonging to this of his Royal Majesty by Kuper for 40 r. ds.

A diamond portrait *étui* which his Royal Majesty presented to Major General Flijtwodh, who went to England . . . for 500 r. ds.

Item the portrait belonging to this of H.R.M by Kuper for 40 r. ds.

His Royal Majesty's portrait by Kuper in a portrait *étui* of 3,600 r. ds., which his Royal Majesty presented to the Danish Ambassador, General Wilhelm Drakenhelm. *Etui* was paid for out of the Customs funds, and the inclosed portrait is paid for by the Treasurer, 40 r. ds."

Attached to this paper is Cooper's own account for the three portraits, He claims, it will be noted, the amount which he was ordered to receive, that is, 40 r. ds. for each portrait, making a total sum of 120 r. ds. It is not at all clear whether he ever obtained this money. The bill, which is herewith reproduced, is in one of the records, called a receipt, although quite clearly it is not so, but only an account, unless the attachment of the signature to it denotes payment.


Myn herr Rent Meister
for die dreij Schildereijen
müet ick hebben 120 rdr
het stück tot 40 Reicksdal
Al. Cooper

In view, however, of the extreme accuracy with which the various receipts from the painter are drawn up and registered in the books of the Treasury, it does not appear likely that this paper was a receipt; and another fact against its being so is the preservation of the original in the books, which has only happened in this particular case, and which would therefore seem to imply that as a rule the account was drawn up by the artist, presented for payment, and then when the payment was made it was returned to the artist, and in lieu thereof a receipt was given, drawn up in the usual official form.

In 1655 there is an entry in the book of the Court Accounts stating that "Portrait painter Cupert was paid from the Court Funds 900 dalers";

but this was not all that was due to him, as in that same year he united with his two brother artists in claiming "after Queen Christina's departure for work done payable out of Crown Funds the sum of 6,814 dalers."

It seems to be very doubtful whether he ever obtained all that was due to him, as he made constant applications for his money; and there is an entry, under 1656, of his claim for 450 dalers, and again, in 1757, another entry to the same effect; but there is neither receipt for the money nor any evidence that it was ever paid to him. In the last entry, however, he is referred to the Treasurer for payment, but the Treasurer's book, which is very clearly written, does not record the payment. After 1657 there are no further entries as to Cooper in the various books of accounts, whether those of the Court or the Treasury, and we have to seek him in another country.

In 1656 he passed over into Denmark, to enter the employment of Christian IV., and to paint the portraits of his four children. These were all painted in that year, and the miniatures belong to the Royal House of Denmark, and are exhibited in the Palace of Rosenborg. The portraits are those of Prince Christian (Plate L., figs. 3, 4, 5, and 6), afterwards Christian V., at the age of ten, and his three sisters, the Princesses Frederike Amalie, Wilhelmine Ernestine, and Anna Sophia.

The King and Queen (Plate L., figs. 1 and 2) had been painted by an English artist, probably Oliver, in 1611 and 1612; and doubtless, therefore, for that reason employed Cooper to paint their children; but it is clear that Cooper, in this latest of his work, tried to adopt a more archaic style than that to which he was accustomed, perhaps with a view to his portraits ranging well with those of their father and mother by Oliver. Whatever may have been the reason the portraits of the four children, although very pleasing in effect, sweet and graceful, do not display that vigorous touch which generally distinguished this artist, and are colder and stiffer than was his wont.

His account for the work, December, 1656, amounted to 400 r. dalers, for the four miniatures of the children, and the "others which the King had desired, together with those of the ladies," so that it would appear as though, in addition to the portraits of the four children, Cooper had been employed on other work for the King, and that the money which he was paid was for the entire commission. I have not been able, however, to find any others of his works in the Royal collection, or in those of the Crown Princess or of Prince Hans, which I have been graciously permitted to inspect.

In 1657 Cooper was back again in Stockholm, and there it would appear that he lived the remaining three years of his life. Of his latest work I can say nothing. I have no references as to anything that he did after he left Denmark.

He died in 1660, in the early part of the year, "at his rooms in the inner quarter of the city"—"alone, while at work, and with his brush in

COLLECTION OF THE KING OF DENMARK

ROSENBORG CASTLE

1
Queen Anna Catharina
1612 (the year of her death)
Probably by Isaac Oliver
(8)

2
King Christian IV
1611
Probably by Isaac Oliver
(7)

3
Prince Christian
Aged 10
Afterwards King Christian V
By Alexander Cooper
(3)

4
Princess Wilhelmine Ernestine
1656
By Alexander Cooper
(4)

5
Princess Frederikke Amalie
1656
By Alexander Cooper
(6)

6
Princess Anna Sophie
1656
By Alexander Cooper
(5)













his hand"—so the record of his decease states, and from that it would appear as though he was overtaken by some sudden illness or died in a fit. I have striven to ascertain where he was buried, but without success, and the record of his decease does not give the day of the month when he died, although it was before March, as the entries of that month appear below the one which mentions his decease.

There is a very remarkable medallion which belongs to Sir Henry Howard, and is composed of two pieces of rock crystal joined together by a band of delightfully coloured floral enamel, and which contains two miniature portraits set back to back. They represent the two daughters of Gilbert Talbot, seventh Earl of Shrewsbury (Plate XLVIII., figs. 13 and 14), *i.e.*, Lady Mary, eldest daughter, who married William, third Earl of Pembroke, and died without issue in 1630; and Lady Alethea, third daughter and eventual heiress of her father, who married, in 1606, Thomas Howard, Earl of Arundel and Surrey (the collector), and died at Amsterdam on June 3rd, 1654. These miniatures are the only ones I know of which resemble the latest works of Alexander Cooper, those which he painted in Denmark, and I am disposed to think that they are his work. I know of no other miniatures by English artists painted on rock crystal, and can only think that these two were done to please the Earl of Arundel, who was fond of unusual and precious things, and to whose care they probably owe the beautiful enamel case in which they are preserved. One can quite well believe that they are the work of Cooper when they are compared with the Danish miniatures which now we know he executed, and as he was often in Amsterdam, and Lady Arundel was often there and eventually died there, it seems to be possible that it is to Alexander Cooper that we owe this curious pair of miniatures, which are of quite remarkable excellence and rarity.

Another puzzling thing with regard to Cooper is that it is evident that Utterhjelm, who was born a couple of years after his death, and who is responsible for the great pedigrees of Queen Hedwig Eleanora which are at Grypsholm, one of which appears in this work (Plate XCIV.), copied some of Cooper's work, as there are two miniatures in the larger pedigree which bear the initials of Cooper, and which were evidently copied from his miniatures. Utterhjelm said that he copied the work of other men, and his vast pedigrees only profess to be a series of fine copies in miniature of portraits already in existence; but it is interesting in them to find proof of the existence at that time of two miniatures by Alexander Cooper which are no longer now to be found, but which, it is clear, at that time belonged to the royal family of Sweden, or were at least accessible to the artist who worked for the Court.

I have been able to trace but three more works of Alexander Cooper. One is a fine portrait of Count Carlos Gustav Creutz, which is in the Museum at Gothenburg (Plate XLVIII., fig. 16); another represents Count Gustav Johanson Bomer (Plate XLIX., fig. 7), and is a very minute minia-

ture, finding a home in the choice collection belonging to M. M. P. Sinebrychoff of Helsingfors.

In the Swedish Historical Museum at Stockholm there is a beautiful portrait of Cromwell which is very similar in style to the miniatures in Berlin, and this also I attribute to Alexander Cooper, as it appears to me to be his work. It is on Plate XLVIII., fig. 15.

Finally there is a very interesting series of drawings on cardboard (Plate LI.) which belongs to Miss Swinburne, and has been attributed to Alexander Cooper. Four of them are illustrated in this book.

The cards, which came to Miss Swinburne from her aunt, Miss Julia Swinburne, belonged at one time to Mr. Bull, who was one of Horace Walpole's greatest friends, and was stepfather to Miss J. Swinburne's grandfather. They appear to have formed part of the famous Strawberry Hill collection, as they are alluded to in the catalogue which Walpole himself prepared, although they are not in the sale catalogue, and had probably been given by Walpole to Bull. Previously, however, they had formed part of a collection which was contained in Queen Caroline's closet next the State Bedroom at Kensington Palace, and they are mentioned with similar pictures (which cannot now be traced) in the catalogue which Vertue prepared in September, 1743, of the paintings belonging to the Queen.

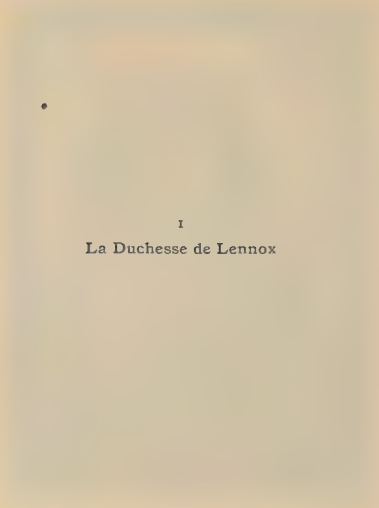
There appear from this catalogue to have been many of these drawings, but none of them are attributed in the printed pages (1758) to Cooper, although close by, and, in fact, immediately preceding and following them, are entries as to works by Cooper. There is no evidence, save the papers in the handwriting of Mr. Bull, which have always been preserved with the cards, that they were considered as the work of Cooper, and it has been suggested that the entries in the catalogue which refer to Cooper may have been confused with those which refer to these cards; but on the paper Mr. Bull has recorded the fact that they are the work of Cooper most definitely, and if this statement was obtained from Walpole, a very careful and accurate chronicler, it deserves some attention.

It is a curious circumstance that in almost every case there are two portraits on the same card, one on each side, and that this arrangement is described in Vertue's catalogue correctly in every case but one. In this instance Vertue records the existence of a portrait of "La Duchess de Croy" on the back of the portrait of "Henry, Prince de Gaule," but such is not the case. The reverse of this is quite plain, and there is no sign whatever that any portrait has ever been on it. However, as in all other cases the arrangement which Vertue gives is perfectly accurate, it helps to strengthen the evidence that in these cards we have the actual ones which he saw and described.

The entries in the catalogue are as follows, and the portraits which are in the possession of Miss A. Swinburne, four of which are illustrated in this book, are marked with a star.

ATTRIBUTED TO ALEXANDER COOPER

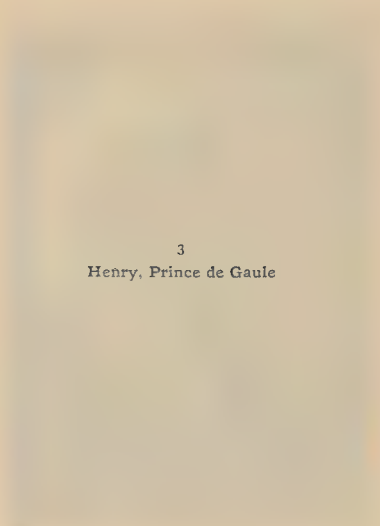
COLLECTION OF MISS SWINBURNE



1
La Duchesse de Lennox



2
Le Marquis de Gordon



3
Henry, Prince de Gaule



4
La Comtesse de Bughanne



LA DVCHESSE DE LENNOX.



LE MARQVIS DE GORDON.



HENRY PRINCE DE GALLE.



LA COMTESSE DE BVQHANNE.

Page 17, 106.	*Henry, Prince de Gaule La Duchess de Croy	mounted together, $4\frac{3}{4}$ by $3\frac{1}{2}$.
109.	*Le Marquis de Gorden *Mademoiselle Killigrew	do.
110.	Madame de Maltravers La Duchess de Richmond	do.
113.	*La Comtess de Portland *Mademoiselle Kirk	do.
Page 27, 180.	*Demoiselle de Londres *La Comtesse de Bughanne	do.
178.	La Comtesse de Northumberland Demoiselle Italiene	do.
Page 31, 214.	Mademoiselle Murray La Comtesse de Caernarvon	do.
215.	Le Marquis de Gordon La Comtesse de Drummond	do.
216.	Fantaisie Mademoiselle	do.
Page 30, 204.	Charles Premier de la Grande Bretagne Henrietta Maria, Royne de la Bretagne	do.
205.	*La Duchesse de Buckingham *Le Marquis de Hamilton	do.
208.	Le Duc de Buckingham Le Comte de Dorset	do.

Miss Swinburne has one other portrait forming part of the set, but not recorded by Vertue. It represents "La Duchess de Lennox" and has no portrait on its reverse, having, like that of the Prince de Gaule, a perfectly plain back. Mr. Bull, on his memorandum, connects all of them with the collection in the Queen's closet, but there is no trace of this in any of the catalogues.

They are evidently the work of a miniaturist, and of one who was either not an Englishman or had been accustomed to foreign phraseology. The work is very fine and delicate, executed upon cardboard with a sharp clear pencil, and slightly coloured. Every detail is wrought with the utmost care and skill, and there seems to be considerable internal evidence for giving them either to one of the Coopers, and if so in all probability to Alexander, or else to some pupil working under their immediate supervision. It should be mentioned that Walpole speaks of "eight heads by Cooper in Queen Caroline's closet at Kensington," adding that "the draperies of several of them are unfinished." This remark may apply to these very portraits, which certainly came from the Queen's closet.

As regards the several works of Cooper it may be stated that his

portraits are always forcible, rugged, and full of energy, and it is by the excess of such qualities that they are to be recognized and identified. Once appreciated, the special technique of this artist will never be mistaken for that of any other man. It can be seen in a moment, and picked out at once, for its strange rough look is unmistakable.

The work has a curious resemblance to that of a worker in pastel, or, more strictly speaking, the work of an artist in gouache. It lacks the brilliance of the work of Samuel Cooper, the charm and the exquisite detail, and it is only in the hair, which hangs in soft flocculent masses, that one finds the resemblance to the miniatures of the greater brother. There is a charm about the portraits of Alexander Cooper, but it is not equal to that of Samuel. There is never the same exquisite detail, never the gleam of armour painted with such marvellous truth; the faces are harder, the accessories harder still, than those of Samuel Cooper, and the colour scheme is not nearly so rich as in the works of Samuel Cooper. The modelling is also a little over-done; the hollows are too hollow, the shadows too deep, and there is an excess of irregularity and of hard line about the face, a protest perchance against the too smooth work of many of his predecessors. Towards the latter part of his life Cooper became smoother, and the Danish portraits are stiff and formal; but the work is smoother and clearer than are the portraits painted in Holland or Sweden. The colour scheme is always, even at its best, weaker than was the colouring of Samuel Cooper, but the main distinguishing features are the hardness and roughness which mark the work of Alexander. It is always forcible work; it bears the impress of being excellent as regards likeness, and of having been done with a very rapid hand; but one never loses the thought of the accessories of dress or ornament in the perfect beauty of the face as one is so ready to do when examining the work of Samuel Cooper.

Alexander deserves to be better known, and his work to be more eagerly sought for. In the homes of some of the ambassadors it should be found, and amongst some of the noble families of Europe there ought to be some portraits by him of his great sovereign, Queen Christina, as they were given away in so many cases to those whom she delighted to honour. At present I have not been able to trace a single portrait of the Queen by Cooper, but I believe that there must be many in existence, and shall be glad if these pages result in the discovery of one.

1
Mary of Modena
Wife of James II
Ham House collection

2
Sir Edward Spragg
Naval Commander
Montagu House collection (Q 12)

3
Sarah Jennings, afterwards
Duchess of Marlborough
Montagu House collection (N 11)

4
Henry Fitzroy
Duke of Grafton
Montagu House collection (R 37)

5
A Lady, name unknown
Montagu House collection (Q 21)

6
Titus Oates
Montagu House collection (P 30)

7
Mr. Pitts, 16**
University Galleries, Oxford

8
Samuel Pepys, 1688
Montagu House collection (R 22)

9
Mr. Danvers, 1683
University Galleries, Oxford



















CHAPTER VII.—THE EARLY PART OF THE EIGHTEENTH CENTURY

AT the very beginning of the eighteenth century we have to deal with a fashion for work in enamel which almost overshadowed the ordinary workers in miniature. Zincke was then the most popular painter, and the consequence is that there are few men who have to be mentioned until we come to the prolific period which saw the appearance of Cosway, Plimer, Engleheart, and all the host of smaller men who gathered around them. The new spirit had not yet arisen, and the men to whom we are about to refer, notably Crosse, were still imbued with the feeling of the seventeenth century, and occupy an interesting intermediate position in the history of the development of the art. To the enamellers we refer in a later chapter.

L. Crosse

Of the history or career of Lawrence Crosse very little is known, and his miniatures are not of frequent occurrence. His name has been proved to be Lawrence, and not Lewis, as Walpole, Propert, and Foster have inaccurately called him. He was perhaps the last artist to use the plain deep blue background introduced by Holbein, and despite the excellence of his portraiture there is a certain flatness of effect which recalls the earlier workers, Hilliard, Hoskins, and Flatman. He did not always, however, work on a blue background, but sometimes substituted for it a dull brown or red. He was able to render with peculiar fidelity the heavy cheek-bones and hollow faces of the men of the Revolution, and paid special attention to the elaborately curled high wigs that were then so fashionable, so much so that his work can often be distinguished by his treatment of the wig. His portraits are usually signed "L. C." in gold, the letters united in a very pleasing monogram.

A well-known story told of Crosse by Walpole relates that he received instructions from the then Marquis of Hamilton to repair a damaged miniature of Mary, Queen of Scots, and was ordered to make it as handsome as he could. "It seems," says Walpole, "that a round face was his idea of perfect beauty, but it happened not to be Mary's sort of beauty. However, it was believed to be a genuine picture, and innumerable copies were made from it. It is the head in black velvet trimmed with ermine." This miniature was in July, 1882, sold at Christie's (Lot 1616, £110 5*s*.), and the long oval countenance of the unhappy Queen had been entirely transformed, so much so that the portrait no longer resembled Queen Mary in the least degree.

Crosse himself was a great collector of miniatures, especially the works of Oliver, Hoskins, and Cooper. Amongst his collection, Walpole says,

was "a fine portrait of Lady Sunderland by Cooper, one of his own wife, and a head almost profile in crayons of Hoskins. A great curiosity," adds Walpole, "as I neither know of any other portrait of that master nor where the picture itself now is." He sold his collection at his house, the Blue Anchor in Henrietta Street.

In the Montagu House collection his work is represented by several interesting miniatures. There is one of Miss Sarah Jennings (afterwards Duchess of Marlborough) when young (Plate LII., fig. 3), in a blue and white dress and wearing a pearl necklace, and another of the Earl of Athlone, Godart de Ginkel, who came to England with William III. in 1688, was Commander-in-chief in Ireland after the battle of the Boyne, and died at Utrecht in 1702-3. He is represented in armour and wearing the blue ribbon of the Garter. There is also a portrait of that terrible rascal, Titus Oates (Plate LII., fig. 6), represented in full canonicals. Lady Mary Hyde, the third daughter of Laurence Hyde, Earl of Rochester, who afterwards married Francis Seymour, Earl of Conway, is painted by Crosse in a light brown dress and wearing a shawl; James, Earl of Dalkeith, is in blue, with a lace cravat and a dark wig of unusual length; Charles Beauclerk, Duke of St. Albans, the son of Charles II. and Nell Gwyn, is also represented in blue and wearing a huge wig; and Henry Fitzroy, Duke of Grafton (Plate LII., fig. 4), another son of Charles II. by the Duchess of Cleveland, who was wounded at the siege of Cork, is painted in armour and wears the blue ribbon of the Garter, having been made K.G. in 1680. There is also a fascinating portrait of Sir Edward Spragg (Plate LII., fig. 2), the naval commander, wearing a very long wig and a rich lace cravat. His fine expressive face is nobly painted, and is full of a radiant quality of beauty which in this instance was but a reflection of the nobility of mind which it represented. All these portraits are signed with the characteristic L. C. The most interesting portrait, however, at Montagu House by Crosse is the one which he painted of Samuel Pepys (Plate LII., fig. 8), and which is not only signed, but is dated 1688. The great diarist, who was Secretary to the Admiralty in the time of Charles II. and James II., a Baron of the Cinque Ports, and President of the Royal Society, is depicted in a blue costume, partly covered by a light brown mantle, and the portrait was painted when Pepys was fifty-six years of age. In addition to all these there are in the same collection several portraits of ladies (Plate LII., fig. 5) whose names are unknown.

In the Pierpont Morgan collection there are several fine examples of the work of Crosse, portraits of Catharine of Braganza, the Queen of Charles II.; the Countess of Peterborough, wife of the third Earl of Orford; the Duke of Dorset; Princess Mary of Orange; a Mr. George Wade; and especially a fine signed portrait of John Trenchard, son of Sir John Trenchard, Secretary of State to William III. At Ham House there is an important portrait of Queen Mary of Modena, wife of James II. (Plate LII., fig. 1), which has been attributed to Lens, but bears the well-known mono-

SOME EARLY MASTERS

MADRESFIELD COURT COLLECTION

Mary Sidney
Countess of Pembroke
"Sidney's sister, Pembroke's mother"
By John Hoskins
(Signed)

Henry Cromwell
Commissioner of the Government in Ireland
By Lawrence Crosse
(Signed)

3
Charles Montagu
Earl of Halifax
By Lawrence Crosse
(Signed)

4
John Thurloe
Secretary of State
By John Hoskins
(Signed)

5
Sir H. Blount
By N. Dixon
(Signed)

6
A Gentleman of the Lennox family
By N. Dixon
(Signed)
This one is at Goodwood













gram of Crosse. There are several of his portraits in the Welbeck collection, and some of unusual merit at Madresfield Court. Of these latter, two signed portraits represent Charles Montagu, Earl of Halifax (1661-1715) (Plate LIII., fig. 3), and Henry Cromwell (1628-1673) (Plate LIII., fig. 1), Commissioner of the Government in Ireland. Both are pleasing, luminous portraits, the work of a man whose greater achievements have an infinite charm. In the University Galleries at Oxford there are two fine signed portraits by Crosse representing Mr. Danvers (Plate LII., fig. 9) and Mr. Pitts (Plate LII., fig. 7). The first is dated 1683, and the second, probably done about the same time, bears a date of which only the two first figures, 16, can be clearly read.

At Devonshire House there are several good miniatures by Crosse which were originally at Chiswick. They represent members of the Cavendish family.

In the Rijks Museum at Amsterdam there is a fine portrait of William III. by Crosse (Plate XLVII., fig. 2), and by a comparison of this portrait with the representations of the King which are to be found upon charters and rolls of the period (see Plate I., fig. 5), it will be realized that either the portraits done by Crosse were copied by other artists for these documents, or else that Crosse was himself employed to draw the representations of the King on these deeds. The portrait of William which is at Amsterdam was a present from the monarch to the States-General of the Low Countries, as the State archives show, and there are examples of the work of Crosse to be found in the Queen of Holland's collection, which probably were presents sent in similar fashion. In the collection of the Tsar in St. Petersburg, I also found a similar portrait of William III., which is said to have reached Russia as a gift from the English Court. There is a smaller portrait there of Queen Mary, on a snuff-box set with diamonds, which is also, I believe, the work of Crosse, and another and even more important present from England to the Court of Russia.

Peter Hoadly

In the Rijks Museum is another portrait of William III., in which Queen Mary is represented by his side (Plate XLVII., fig. 5). This is unfinished, and I am sure that it is the work of a man whose identity has almost been forgotten, one Peter Hoadly, a relation of the Bishop of Winchester, who will be mentioned presently, when reference is made to Sarah Curtis, afterwards Hoadly. Peter Hoadly went to Holland to carry out some work, fell ill with a fever, and died there quite at the beginning of his career. He was not a great artist, but contemporary letters allude to him as a promising one; and mention is made of the curious fact which enables one to identify his portraits, that he never finished any single work, intending when his labours in Holland had been completed to study the works of the old painters in miniature, and then to complete his own productions. He died before he was able to carry out his idea, and consequently none of his works are finished. In the portrait in

the Rijks Museum, almost all the modelling has yet to be added to the miniature.

The Lens Family

There has been some rather needless confusion with the various artists of the name of Lens, owing to insufficient care in reading the account which Walpole gives of the various members of the family, and owing also to the fact that there were three Bernards in succession. With only one of these Bernards have we to do in a book dealing with miniature painters, but it may be well to explain who the others were. The first Bernard was an enamel painter of whom very little is known. Walpole tells us that he died on February 5, 1708, aged seventy-seven, and was buried in St. Bride's, and that he left behind him four or five manuscript volumes of collections on divinity, which, it may be added, were afterwards to be found at Strawberry Hill. He had a son, Bernard (the second), who was a mezzotint engraver, and was born in London in 1659. He published, in connection with J. Sturt (who engraved the illustrations to a wonderful Book of Common Prayer), a broadside prospectus of their drawing school in St. Paul's Churchyard, a copy of which is now in the British Museum, which sets forth in the florid style of the day the value which drawing will prove to men of all classes, as well as to engineers, mechanics, and professional men, and which urges all to enter their names as pupils at the school which is being carried on.

Bernard Lens

This Bernard died on April 28, 1725, aged sixty-six, according to Walpole, and he was specially notable for his copy in mezzotint of "The Judgement of Paris," after Sir Peter Lely, and for his own fine drawings in Indian ink. To him succeeded a third Bernard, born in London in 1682, who was the miniaturist. He also, like his father, was a teacher, and amongst his pupils were William, Duke of Cumberland, the Princesses Mary and Louisa, and Horace Walpole himself, who bears eloquent testimony in his pages "to the virtues and integrity of so good a man as well as an excellent artist." This Bernard was also drawing master at Christ's Hospital, and was the author of a "New and Complete Drawing Book for curious young Gentlemen and Ladies that study and practise the noble and commendable art of Drawing, Colouring, etc." This book was not published till after the death of the author, but was a very popular work, and contained some sixty-two plates etched by Lens, with full instructions for etching and for mezzotint work. Bernard Lens the third died at Knightsbridge, December 30th, 1740. He had retired from the active pursuit of his profession, and had made two sales of the drawings, miniatures, and pictures which he had collected in his time. He had three sons; the eldest, Walpole tells us, was a clerk in "my office in the Exchequer," very possibly by the kindly assistance of the "noble author" himself, and the two younger were, like their father, painters in miniature.

Bernard himself produced many fine portraits, and also employed himself in copying in miniature with the utmost ability the works of Rubens and Van Dyck. He was at one time painter and enameller to the

BERNARD LENS

WELBECK ABBEY COLLECTION

1

Bernard Lens
By himself, 1718

2

"Samuel Cooper, a famous Performer in Miniature, stild van Dyck in little, he died in London in ye year 1672 63 year of his age
"Bernard Lens fecit"

3

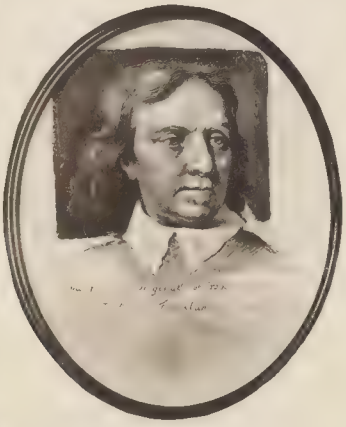
Oliver Cromwell
"Done from the original of Cooper in the hands of Thomas Frankland Esq^r
"Bern^d Lens fecit
Nov. 19, 1723"

4

"R^t Hon Lady Harley and ye younge lady
"Bernard Lens Londini fecit 1717"









Crown, but when Boit was appointed enameller, Lens had the appointment of limner to the Crown given him.

The two sons of Bernard were Andrew Benjamin Lens and Peter Paul Lens, but very few of the works of either artist are known. Andrew practised in London in 1747, and exhibited miniatures, says Redgrave, "with the Incorporated Society of Artists from 1765 to 1770," and we then hear of him at Antwerp, where he is supposed to have died in 1776. In the year following a collection of miniatures by himself and his father was sold by auction. There are two of his works in Vienna marked with his monogram, A. B. L., and others are to be seen in collections in Flanders. Of his brother Peter Paul still less is known, but he also is believed to have gone to Antwerp, and there to have died, a short time before, or very soon after his brother. He is known to have exhibited a miniature in London in 1747.

Of the work of Bernard Lens himself more can be said. There is a beautiful portrait of the artist by himself in the Welbeck collection (Plate LIV., fig. 1). In this brilliant piece of work, signed and dated 1718, he is wearing a long, white, lace scarf, and has a soft hat upon his head. Another, somewhat later, is in the University Galleries at Oxford (Plate LV., fig. 7). This, a square three-quarter length portrait, has an interesting inscription on the back, reading as follows:

"Bernard Lens Pictor
Painted by himself. Borne 1682.
Done Nov ye 26 1724
Painter in miniature to his most
Sacred Majesty King George I. & II.[1]
Son of Bernard and Mary Lens.
Paynter in Oyle."

There are a great many of the works of Lens at Welbeck, and amongst them are his portraits of Cooper and of Cromwell. On that of Cooper (Plate LIV., fig. 2), for whose works it is evident he entertained the very highest regard, he has placed the following inscription: "Samuel Cooper a famous Performer in miniature stild [*sic*] van Dyck in little, he died in London in ye year 1672, 63 years of his age. Bernard Lens fecit." The miniature, which is beautifully executed, was probably taken from a portrait done by Cooper of himself, and it so closely resembles the one which was at one time in the Royal collection at Kensington Palace that it seems probable it was copied from that. The very arrangement of the ribbon above the scarf of lace is identical in each picture, and the fall of the locks of hair over the forehead; but Lens, in his inability to render the rough and bold execution of the original, and in his desire to give it the finish and smoothness which were admired in his time, has lost the dignity of the original, and has presented Cooper as a sweeter-looking and younger

[1] The words "& II." are in another handwriting.

man than he actually was. As a tribute, however, from the one painter to the high and surpassing merits of the other, the portrait is of peculiar interest.

In the portrait of Cromwell (Plate LIV., fig. 3) in the same collection, we have further evidence of the loving admiration which Lens had for the works of Cooper. He has very faithfully copied the well-known unfinished portrait by Cooper at Montagu House, already mentioned, and underneath it has inscribed the following words: "Done from the originall of Cooper in the hands of Thos Frankland Esqr Bernd Lens fecit Nov 19 1723." In this picture he has been more successful, and the rugged stern countenance, as painted by the master, is well set forth. In his original works there is a simpering weakness unfortunate at times, and his ideas of colour were often very crude. There are some of his groups at Welbeck, one of the Duchess of Portland of the time with her child, and another, reproduced in this volume (Plate LIV., fig. 4), of "The Rt Hon Lady Harley and ye younge lady," signed "Bernard Lens Londini fecit 1717."

These portraits are strangely lacking in modelling, and have a certain chalkiness of colouring which is unusual, but it seems possible that this scheme of colour was considered in high taste at that time, and was the popular style of painting. I thought at first, from a careful examination of the miniatures at Welbeck, that the result was due to the fading of the carmine used by the artist; but subsequently observed that the carmine which is shown "set" on the palette in the portrait of the artist himself in the Gallery at Oxford is perfectly preserved, and that therefore the miniature cannot have faded, although the flesh is characteristically pallid in tone. This pastiness is certainly a feature of the work of Lens, as is also the lack of modelling, and it seems to be quite possible that *some* of it is due to the alteration of the glazes from the effect of light, or it may all have been intentional on the part of the artist, as I have just suggested.

Amongst the portraits by Lens at Montagu House is that of Matthew Prior the poet (Plate LV., fig. 1), who was the son of a tavern-keeper, and became Secretary at the Hague in 1690, and to the Commissioners for the Treaty of Ryswick, and afterwards Ambassador to the Court of France. He was painted by Lens in a brown coat and a loose red gown. There are also portraits of the Countess of Shrewsbury, in a reddish-coloured dress, with necklace and earrings of pearls; Charles William Henry, Earl of Dalkeith, in a loose blue dress; George I., in a scarlet robe, lined with ermine (Plate LV., fig. 3); and Lord Percy Seymour, in a red coat, with a long cravat. The same collection can also boast of one of the portraits by this celebrated artist at one time at Strawberry Hill, and representing a person of no less importance than Alexander Pope (Plate LV., fig. 6). He is painted wearing a light brown robe, and the artist, in admiration of the talents of the great poet, has crowned his brows with a wreath of bays. It contains also a fine portrait by Lens of George, Lord Jeffreys, Chancellor and Chief Justice, a man of the mildest countenance, according to the

BERNARD LENS

2
Called Mary, Queen of Scots
1720
Montagu House collection (C 17)

1
Matthew Prior
Montagu House collection (Q 15)

3
George I
Montagu House collection (L 12)

4
George, Lord Jeffreys
Chancellor and Chief Justice
Montagu House collection (Q 16)

5
Sir T. Wilbraham
Ham House collection (51)

6
Alexander Pope
(Signed)
From the Strawberry Hill collection
Montagu House collection (Q 27)

7
"Bernard Lens, Pictor. Painted by himself. Born 1682. Done Nov. ye 26, 1724. Painter in Miniature to his most Sacred Majesty King George I & *II.* Son of Bernard and Mary Lens, Painter in Oyle"
University Galleries, Oxford















portrait before us (Plate LV., fig. 4). At Ham House is a miniature of Sir T. Wilbraham (Plate LV., fig. 5), which I attribute to Lens.

Lens deserves some special attention by reason of his having been the first person, so far as can be discovered, who made use of ivory for his miniatures. Very few of his works upon this material are known, but there is one at Montagu House certainly his, as it is signed and dated, called a portrait of Mary, Queen of Scots (Plate LV., fig. 2). It does not bear any resemblance whatever to the authentic portraits of that ill-fated lady, and is probably a copy after the altered miniature already mentioned in the notice of Lawrence Crosse. The miniatures of Cooper's period, three in number, which are known, and which appear to be painted on ivory, are, as I have already said, really on rough bone, but this one by Lens is undoubtedly on ivory, and therefore deserves notice.

Amongst the host of smaller painters who come after Lens in order of merit, the only one whose name stands out into anything like eminence is that of Gervase Spencer.

Gervase Spencer

His name has come down as that of a painter in enamel; but his miniatures in water-colour are far more important, and deserve more attention than they often receive. It will be seen by those which are illustrated in these pages that Spencer was capable of producing a very lovely miniature. The three portraits (Plate LXIII., figs. 1, 3, and 7) in the possession of Miss Swinburne are of great excellence, dainty and refined in their execution, charming and rich, although very subdued in colour, with well-modelled flesh and carefully painted draperies and accessories. Too often his works have been carelessly treated; the carnations, never very permanent with him, have fled, leaving the miniature cold and unimpressive, a mere ghost of what it once was; but where the portrait has been well protected in its original condition the colouring will be found harmonious and effective, as the tints are blended with the utmost dexterity and grace. Very often the background is of a cold bluish white, not at all the sort of tone used by Cosway and his companions, but a duller, paler tint, more approaching gray, against which the gaily coloured coats, the gold lace and the white cravats in which Spencer delighted stand out brilliantly. Spencer invariably worked upon a very small scale. I have never seen a large miniature by him, and his best works are often such as a halfpenny would cover; but there is an exactitude about his drawing which is very praiseworthy, and his colouring at its best is most agreeable.

There are two charming portraits by him at Sherborne Castle (Plate LXIII., figs. 11 and 12).

Redgrave says that Reynolds painted his portrait, and it is not improbable that this was the case, although the original is not now known to exist. Spencer himself engraved a plate from the picture which represents him seated at a table on which is an easel, and on the easel rests a plate upon which the artist is at work with the point. By some error, however, the name engraved on this plate is George Spencer instead of

Gervase, and on that account it was not recognized for a long time as the portrait of the miniaturist.

Spencer was originally a gentleman's servant, but it is not known in whose family he lived. He is said by Redgrave to have painted a portrait of a member of the family with such precision that he was encouraged to take up art as a profession, and he worked so hard and succeeded so well as eventually to become a very fashionable painter. Many of his portraits in enamel are known, but they lack the distinction which marks his miniatures in water-colour. He exhibited at the Society of Artists in 1762 some portraits in enamel, signing them on the back, and he will be remembered as the master of Henry Spicer, who was certainly a much better enameller, although on the other hand Spicer's water-colour miniatures never attained to the degree of delicate beauty which marks his master's productions.

There are few other men at this period who deserve much attention, but one or two must be mentioned in order to render the record as complete as possible.

Samuel Collins

Samuel Collins is better known as the master of Ozias Humphrey than by his own work. He was, Redgrave states, the son of a clergyman at Bristol, and was educated as an attorney. He does not seem to have practised at the law for a very long time, as in the early part of the eighteenth century he was painting portraits at Bath, and had many pupils about him. About 1762 he removed to Ireland, and there he enjoyed a high reputation and took also to painting in enamel, and had greater success in that medium than he had before achieved in his work on ivory. He is believed to have died in Ireland.

Mrs. Hoadly (*née* Curtis), a pupil of Mrs. Beale, Sir Robert Strange the engraver, Deacon, Dixon, Gardelle, the three Goupys, and Worlidge are all who can be mentioned as practising miniature painting with any degree of success until we come to the foundation of the Royal Academy, and have to deal with the artists who were members of that body or who exhibited in its galleries.

Of all these persons there is little to be said.

Walpole, who is the chief authority, has little to say regarding them, and what he has stated has been copied by such writers as Propert and Foster, and can hardly be added to in any particular.

James Deacon

James Deacon was an artist who died when quite young. He seems to have caught the gaol fever when attending at the Old Bailey as a witness, and died in May, 1750, not being yet thirty years of age. In the Print Room of the British Museum there are miniature portraits by him of Samuel Scott the marine painter and his wife, well drawn and tinted with Indian ink, elaborately careful, full of expression and character, but having the faces only completed. These are almost the only works which can be definitely given to him. He lived in Covent Garden, in a house that had been occupied by Zincke the enameller.

John Dixon, who has been mentioned in the reference in Chapter V. to Nathaniel Dixon, was a pupil of Lely, and painted in water-colour with much skill romantic subjects with nymphs, satyrs, and cupids in them. He drew also in crayons, and is said to have painted many miniatures, and was appointed by William III. as "keeper of the King's picture Closet." Walpole says that sixty of his works were in the possession of Lord Oxford. In 1698 he was concerned in a bubble lottery, the highest prize of which was to be £3,000, the lowest £20. One of the prizes was a collection of limnings valued at £2,000, for which Dixon himself was prepared to give the winner the price which had been placed upon the collection. Queen Anne, then a princess, was one of the adventurers, but the affair, to use Walpole's words, "turned out ill"; Dixon, falling into debt, was removed for security "from St. Martin's Lane where he lived, to the King's Bench Walks in the Temple, and latterly to a small estate he had at Thwaite near Bungay in Suffolk, where he died about 1715, and where his widow and children were living in 1725."

John Dixon

He seems to have also been something of a picture dealer, as Walpole, on Vertue's authority, says that he once bought a picture for a trifling sum of a broker and sold it again to the Duke of Devonshire for £500.

There were three artists of the name of Goupy: the eldest, Louis, was a nephew of Bernard Lens, and was his pupil; the second, Joseph, was related to Louis, and was born at Nevers in France. He came to England when very young and became a very popular drawing master, teaching Frederick, Prince of Wales, and also George III., who allowed him a small pension. He was at one time a friend of Handel, but afterwards quarrelled bitterly with him and drew a caricature of the musician, representing him with a pig's snout playing the organ. He died in London at an advanced age in 1763, and his collection of pictures was sold in 1765. He had a brother, Bernard Goupy, who painted clever but feeble miniatures in a very low scheme of colouring.

The Goupy Family

Sarah Curtis was a pupil of Mrs. Beale, already mentioned, and was esteemed in her time as a portrait painter; but her work, says Redgrave, was "weak, heavy in expression and in colour." There is a portrait of Whiston in existence which is by her, and also one of her distinguished husband, Dr. Hoadly, Bishop of Winchester.

Sarah Curtis

Theodore Gardelle was a native of Geneva, born there in 1722 and brought up as an engraver. He studied for a while in Paris, and practised in that city and in his native one of Geneva, but was turned out of the latter place in an ignominious manner for immoral conduct. He fled to Brussels, where he was heard of for a time, and then came on to London, and there acquired some fame and considerable practice; but once again his bad habits got him into serious trouble. He quarrelled with his landlady in the rooms where he lodged in Leicester Fields, and murdered her, cut her body into pieces and burnt it. Convicted, he attempted suicide while in the Old Bailey, but was executed in Haymarket, close to

T. Gardelle

the scene of his crime, on the 4th day of April, 1761. Hogarth is said by Redgrave to have made a sketch of him while proceeding to the gallows. His work is not often to be met with, and there is more of it in Switzerland and in Brussels than in this country. It is dry and hard in outline, so much so that it is often taken for enamel work; but it is remarkable for the low tone of its colour scheme, in which it differs from enamel work, which has a tendency to be hot and fiery in colour. Gardelle's painting, on the contrary, is cold and bluish in tone.

Sir R. Strange

The work of Sir Robert Strange in miniature is almost confined to portraits of the various members of the House of Stuart, of which he was a devoted adherent. He is better known as an engraver than as a painter, although his copies of the works of the great masters, executed when in Italy ready for an engraving, are marked by a skill in drawing and a transparency in colour which are worthy of attention. It is, in fact, his wonderfully accurate drawing which gives anything like importance to his works, whether in engraving or in colour, and this feature is by no means absent in the miniatures which he executed, all of which are drawn with the greatest care and accuracy. He was an Orkney man, born in 1721, was present at the battle of Culloden, received the honour of knighthood in 1787, and died in Great Queen Street, Lincoln's Inn Fields, in 1792. He was buried in the Church of St. Paul's, Covent Garden.

T. Worlidge

Thomas Worlidge was born in 1709, and was really an etcher and engraver, but he executed a few portraits in miniature size in oil, in water-colour, and in Indian ink, attaining to considerable fame in the last-named medium alone. Some of his miniature portraits in this material drawn on vellum are really of remarkable merit. His wife, so Redgrave says, was a person of great beauty, the daughter of a tradesman at Bath. Worlidge died in 1766 at Hammersmith, was buried in the church there, and a tablet was erected to his memory.

On the whole this period of the very beginning of the century was not a fruitful one for art. There are few names of any special importance deserving immortality, and it was left for the next few years, which witnessed the opening of the Royal Academy, to send forth several artists in miniature who were to make their names famous, and whose works will ever demand and receive attention.

CHAPTER VIII.—RICHARD COSWAY, R.A.

COSWAY and Engleheart and the two brothers Plimer stand at the head of the eighteenth-century miniature painters. To many uninformed collectors Cosway and Plimer are the only names that are well known, and therefore, unfortunately, many other artists, such as Engleheart or Edridge, Humphrey or Wood, equally good in their own way, or Smart, the very greatest of all, have all fallen into an undeserved neglect or suffered the indignity of having their finest works attributed to Cosway and his pupils.

Richard Cosway[1] was probably born in 1742, as in that year he was certainly baptized. His baptism took place in the parish of Okeford, near Bampton, Devon, and the Rev. D. Campbell, rector of Okeford, kindly supplied me with a copy of the entry in the register. It is in Book No. 3, 1742, and reads: "Richard, son of Richard and Mary Cosway, baptized November 5."

His father was a schoolmaster, and at the time of Richard's birth was master of Blundell's School in Tiverton. It was in Tiverton that Cosway was educated, and, having been brought to the town at a very tender age, he always regarded it as his native place. One at least of the family resided till lately in Tiverton, a Mr. William Cosway, a most respected inhabitant, living at Canal Villa. This gentleman was the original lessee of the limestone quarries at Westleigh, near Wellington, whence stone was conveyed in barges along the Grand Western Canal to Tiverton, and he stated that his father was a cousin to the painter, and had often slept with him as a boy at Bolham, a small hamlet near Tiverton.

Cosway does not appear to have had more than one brother. His name was William, and he became secretary to Nelson and to Collingwood, was at the battle of Trafalgar, and received the honour of knighthood. His son, in accordance with the provisions of a will, changed his name to Halliday. Sir William Cosway's daughter, Miss Cosway, is believed to be still living.

The artist in later years desired to give expression to the feelings of gratitude he entertained toward his native place, and in 1784 he wrote the following letter, which he addressed to the clergy, gentry, and inhabitants of Tiverton:

"Gentlemen,

"I have the honour to request that you will accept at my hands the picture representing the Angel delivering St. Peter from Prison

[1] See "Richard Cosway, R.A.," by G. C. Williamson. London, 1897.

(intended for the Altar of St. Peter's Church) as a small token of the respect I have for you, and of the affection I shall ever retain for my native town; to the prosperity and splendour of which it will always be my ambition by every means in my power to contribute, and

"I am, Gentlemen, with the highest esteem,

"Your obedient and devoted Servant,

"RICHARD COSWAY."

To this polite letter Mr. Martin Dunsford, who was churchwarden at the time, sent a fitting acknowledgement on November 4th, 1784, and the picture was placed over the altar, the parish incurring expenses for framing and for fitting it up amounting to twenty pounds.

The picture has since been removed from its original position, and is hung near the north door, but owing to the light in the church being greatly obscured by stained-glass windows, it is not easy to see it well, and quite impossible to photograph it satisfactorily.

Twenty-two years later, in 1806, Cosway presented an altar-piece to Bampton Church, which was situated close to his birthplace. The subject of that picture was Christ bearing the Cross, but unfortunately it is in very bad condition, discoloured and faded, while the picture at Tiverton is excellently preserved. The local tradition as to the altar-piece at Tiverton is that Cosway had desired to paint an imposing masterpiece for the church, and in order to fix the dimensions wrote to the churchwardens asking what space would be available. They replied giving particulars, but on a later visit to the town the artist discovered that far more room might have been placed at his disposal, and gave vent to an explosion of rage which was very far from edifying.

As regards early years Cosway himself, in letters to his brother, Sir William, effectively disposes of the idle chatter retailed by J. T. Smith in his work on Nollekens, in which he speaks of the artist as a waiter or page-boy at Shipley's drawing school given gratuitous instruction by the pupils upon whom he waited.

Smith's father and Nollekens were both pupils at this school, and Smith implies that his story came from them. Cosway's own statements are in exact opposition to the story, and all the information possessed by his family refutes it. Allan Cunningham, who wrote in 1838, and who knew Sir William Cosway well, rejected the idle tale, and had all authority to contradict it from those who were convinced either that Smith's memory had misled him, or else that, with his eager desire to make romance where plain fact existed, he had garbled the narrative. According to Cosway's own story, his family was originally Flemish, and members of it owned considerable property in the town of Tiverton, and at Bampton, Okeford, Bolham, and other villages near. One of his ancestors, he said, a person of substance, skilful in the manufacture of woollen cloth, emigrated in the reign of Elizabeth from Flanders, to escape the persecution of the Duke

of Alva, and, establishing the woollen manufacture at Tiverton, grew rich and prosperous, and purchased the estate of Combe-Willis, about five miles from that place. Cosway adds that the family were great lovers of pictures, and possessed not a few, including a fine picture by Rubens, and that he as a boy enjoyed looking at this picture, and another by the same great artist, belonging to a friend of his father's, and that he used to give up all his spare time to drawing with black and white chalks and with pencil. His uncle was mayor of Tiverton and a man of good means, and he, in conjunction with a friend named Oliver Peard, a trader in Tiverton, who was the boy's godfather, persuaded the father to allow him to proceed to London and take lessons, and undertook to support him while there. He was under twelve years old when he left Tiverton, and ever after he entertained the deepest feelings of gratitude towards Oliver Peard, whose generosity he said was "passing great," and promised himself that if ever he had a son, his godfather's name should be given to the lad.

In 1754 the Society of Arts was founded, and premiums were offered by the youthful society for drawings. The offer for the first class was, according to the records of the society, "for the best drawings of any kind by boys and girls under the age of fourteen, on proof of their abilities, on or before January 15 next [1755], to be determined that day fortnight—15 guineas," and the award reads as follows:

"Richard Cosway, then not twelve years old, gave in a Head of one of the virtues, expressing Compassion, done in chalk, and obtained the first share of the Premium—£5 5*s*."

It is interesting, therefore, to notice that the very first prize given by the Society of Arts fell to the youthful artist. He was successful again and again with this same society. In 1757 he had a second share (£4 4*s*.) in a premium offered for "Designs or Composition of Ornament"; in 1758 a similar prize for a drawing from the "Dancing Faun," and in the next year, 1759, for another from the "Fighting Gladiator."

In 1760 a prize of thirty guineas was offered to young men under twenty-four years old for "drawings of human figures from living models at the Academy of Artists in St. Martin's Lane, the work to be done in chalks," and this prize was also secured by Cosway, as is recorded, "in a most triumphant manner, and with a drawing of the highest possible merit." Thereafter his name does not appear in the records of the Society of Arts, but there still hang in its rooms in London two oil portraits by the artist, which he is believed to have presented to the society to which he owed so much for encouragement, and whose proud boast it is to have helped the lad and spurred him on to success. The two portraits represent, the one Peter Templeman, M.D., librarian in 1753 to the British Museum, and the other Shipley, the drawing master.

It was to Thomas Hudson, who had taught Sir Joshua Reynolds, that Cosway was first sent for instruction, and this selection of a master was

made because Hudson was a Devonshire man, and considered at the head of the profession by the people of the county.

Cosway remained with him but a few months, and says he obtained but little instruction from him. On leaving Hudson he went into lodgings, and attended the drawing school of Shipley, whose brother was Bishop of St. Asaph.

Here he made rapid progress and worked exceedingly hard, denying himself every comfort, and both sleep and food, being determined, as he says, "to be some day the greatest artist in London."

Very early he began to undertake commissions, and Sir William Cosway states that "he was employed to make drawings of heads for the shops, as well as fancy miniatures and free subjects for snuff-boxes for the jewellers, mostly from ladies whom he knew, and from the money he gained, and the gaiety of the company he kept, he rose from one of the dingiest of boys to be one of the smartest of men."

In 1760 he began to exhibit his pictures, sending in to the Society of Artists the portrait of his master Shipley, now belonging to the Society of Arts. In the following year he took to painting in miniature, and transferred his interest from the Society of Artists to the Free Society, exhibiting with the latter society four miniatures and one portrait in oil. At that time he was lodging in the Strand at Mr. Clarke's in Beaufort Buildings, close to where, in 1786, lived Fielding the novelist. He continued to exhibit in 1762-1763 and 1764 and 1766 at the Free Society, and then in 1768 and 1769 his name once more appears in the catalogues of the Society of Artists. His first work at the Royal Academy Exhibition is recorded in 1770, and year by year down to 1787 he exhibited pictures and miniatures, and also in the years 1799, 1800, 1803, and 1806.

There is a group of miniatures still in existence executed by Cosway in his early years, perhaps the most interesting group of his works now remaining.

They represent Jonathan Rashleigh, his wife Mary, daughter of Sir William Clayton of Marden, and their eleven children, Jonathan, Martha, Philip, Mary, Jane, Robert, Rachel, John, Charles, Peter, and Thomas.

The series has never been out of the possession of the family, and has never been exhibited. Cosway's name has always been known in connection with it, and is marked upon a paper which appears to have always been attached to the frame. Even were this not the case, the miniatures have every sign of his work, and even contain special features in the way of unusual background, particular method of treating the eye, exceptional colour and free brushwork, all characteristic of the master. Cosway was but twenty-three years old in 1765, when Jonathan Rashleigh died, and the ages of the children testify to the work having been executed when the younger ones were of tender years.

The series was no doubt some time in hand, but it represents the earliest work of the artist which can be definitely dated.

After leaving Beaufort Buildings, Cosway removed to Orchard Street, Portman Square. In 1770 he became Associate of the Royal Academy (having been a student in 1769), and then resided at 4, Berkeley Street, Berkeley Square, whither he had removed in 1768. To this house he first brought his wife. In 1784 they moved to Pall Mall, and there remained till 1791; thereafter going into Stratford Place, into two houses, Nos. 1 and 20, successively. In 1821 he left Stratford Place, and went to 31, Edgware Road, and there he died. Just before his wedding he left 4, Berkeley Street, in order to have the house decorated and prepared for his bride. In the interval he stayed with his great friend Cipriani at his house in Hedge Lane, Charing Cross. With Cipriani was staying at the same time Bartolozzi the engraver, whom Cosway did not like. Both men were of hot temper and determined disposition, and neither would give way. Cosway was also at that time very fastidious as to dress, and Bartolozzi cared nothing for it. The two men therefore quarrelled, and Cosway went off to stay in Grosvenor Place with another friend, one Paul Benfield, M.P., at whose wedding at St. George's, Hanover Square, he was afterwards present, on September 7th, 1793, and signed the register. Benfield, whose estate was at Woodhall Park, Herts, married the only daughter of Henry Swinburne, the celebrated traveller, the author of "Travels through Spain," "Travels in the Two Sicilies," and "The Courts of Europe." Cosway painted the portraits both of Henry Swinburne and his wife, and they were engraved.

It may be supposed that Bartolozzi left Hedge Lane later on, for Cosway appears to have returned to stay with Cipriani, and from his house he was married at St. George's, Hanover Square, in 1781.

When living in Orchard Street, Cosway was not above giving lessons, evening by evening, at Parr's drawing school, and he also attended at the Duke of Richmond's gallery of casts from the antique in Spring Gardens, his friend Cipriani being a director. Here he worked and studied, and also gave instruction and advice to younger students than himself, who were gladly taking advantage of the duke's generous permission to study in his gallery. With his removal into Berkeley Street, however, commenced Cosway's fuller career; the life of popularity, gaiety, luxury, and success by which he is better known, and during which he executed the greater number of his works.

Mrs. Cosway's maiden name was Maria Louisa Catherine Cecilia Hadfield. She was born at Florence in 1759, and died at Lodi, near Milan, on January 5th, 1838, aged seventy-nine years. She was, when young, considered a pretty girl, with fine, large, soft blue eyes, and a large quantity of blonde hair, and she always retained a sweet, benignant, and kindly expression. She gained a silver medal in Florence for proficiency in drawing, when she returned home after her first visit to Rome, before she was twenty years of age. In 1778 she was nominated and elected a member of the Academy of Fine Arts in Florence, and was one of the youngest

members ever admitted to this very select society. At that time she made the acquaintance of Pompeo Battoni, whose work she always admired, of Battoni's great enemy, Mengs, of his sister Teresa the miniaturist, of Wright of Derby, Fuseli, and many other artists. Not only was she skilled in the use of the pencil, but her talent for music was noticeable, and her services were in great demand in the church of the Monastery of the Visitation, where she had been educated, and where for some years she played the organ. Her father died in 1778 or 1779, and it was in the same year as he died that she came to London.

The journey to England was undertaken at the earnest request of Angelica Kauffman, who had frequently heard of Maria and of her ability. Angelica had arrived in England in 1765, and had very quickly become popular. She was a very devout Catholic, and there was consequently much sympathy between her and Mrs. Hadfield. It was the influence and the letters of Angelica that, in union with the strong persuasion of her mother, prevented Maria Hadfield from entering a convent, and enabled her to decide to come to England. Angelica met the little party when first they arrived in a postchaise in London, and took them to her own home, where they stayed for some time. Mrs. Hadfield eventually took some rooms in Berkeley Square for herself and her family, and from thence migrated within a few months to a house in Hanover Square that was afterwards occupied by Thomas Phillips, R.A., Professor of Painting to the Royal Academy. Within a very few days of their arrival in London, Angelica took her young *protégée* with her to Mr. Towneley's house, 7, Park Street, Queen Square, now Queen Anne's Gate. Here she met many of the illustrious men of the day—Reynolds, Baretti, Parsons the composer, Erskine the orator, Jefferson, from the United States, and Cosway—and to this house she frequently returned. Towneley from the very first took a particular interest in the clever girl; but his interest partook of a fatherly nature, while Parsons was very soon her avowed suitor.

Angelica and Maria's mother both stoutly dissuaded the girl from accepting Parsons, for whom, from her letters, it appears she had only an admiration, and no affection. Cosway, however, was strongly in love with Maria, captivated by her more than ordinary beauty and her great talent. He had already attained to a position, and was rapidly making a great name. Maria records in her own letters that at first she "feared him, then she worshipped him; later on she admired him, gradually grew to like to be in his company and to obtain his advice, and finally loved him with her whole heart."

The wedding took place in 1781, not in 1772, nor in 1780, as many writers have recorded. Cosway settled upon his wife £2,800, and the deeds relating to the marriage settlement are still preserved in Italy. The wedding was celebrated at St. George's, Hanover Square, January 18th, 1781, by the Rev. Richard Pitt, curate, and Mr. Charles Towneley gave away the bride.

Angelica Kauffman was present, and also Maria's mother, Isabella Hadfield, and her only sister, Charlotte, and Thomas Banks, R.A., their great friend.

In 1789 her only child was born, and was named Louisa Paolina Angelica, usually known as Angelica in honour of the friend whose assistance had been so generous and open-handed.

General Pasquale De Paoli stood as godfather to the child, and the Princess of Albany was godmother; but the little one only lived to be seven years old, dying in 1796.

In 1771 Cosway became Royal Academician, and from that time adopted miniature painting as the favourite field of his work. He did not neglect oil painting, but his genius was for the delicate daintiness of the miniature rather than for the breadth and power of oil portraiture. His failure in drawing was more noticeable when portraits in oil were concerned. He could, however, draw well enough in pencil, ink, and sepia, and very many of his drawings which still remain are distinguished by a power, accuracy, and skill that are surprising.

He was, however, notoriously careless in large work, often forgetful altogether of proportion, and his oil pictures are frequently overloaded with paint, garish in colouring, poor in composition, and feeble in effect. Here and there are to be found specimens of his work that are creditable, and even good, but the success to which he attained was due to the surpassing beauty of his miniatures on ivory, and not to his portraits in oil.

His career was a very extraordinary one. He indulged in the greatest luxury, and lived a most extravagant life; but it must be justly placed to his credit that he was astonishingly industrious, and produced an enormous number of works.

The art of miniature painting previous to the advent of Cosway had fallen into disrepute. Hone during fifteen years had exhibited only two miniatures, and Meyer in twenty years only eighteen; but with Cosway's appearance it gained a fresh lease of life, attained to the zenith of its importance, and then after his death continued for many years to flourish in the hands of his pupils.

Cosway's work was in many respects the very antithesis of the work of the old school. To quote Mr. Hodgson: "His characters have the elegance and refinement as well as the artificiality of a society which had become conscious of the rudeness of earlier manners and was striving to perfect its own. Cosway's works have all the excellences as well as the defects of the age."

He possessed a certain impression of the dignity of classic art, and his drawings especially partook of the spirit of Greek work and of the power of the early Italian masters. He, however, distinctly illustrated his own age in his miniatures. Ozias Humphrey thus wrote of him: "He inclined more to the neat, the graceful, and the lovely, than toward the

serene, the dignified, and the stern, and though his admiration of the antique was great, this was modified by his continual studying of living nature, and from a taste for whatever was soft and elegant."

To sum up, it may be said: his style was elegant and refined; it was graceful, but it was firm. The faces are powerfully modelled, the hands are exquisitely drawn, and the drapery indicated or suggested by a most dainty series of touches. Nothing is more characteristic of the master's hand than his light, free, easy delineation of hair suggested in masses rather than drawn in detail, in opposition to the method adopted by his favourite pupil, Plimer, whose hard wiry hair is especially distinctive. The clear brightness of the eyes, and their gleam of pure white light, the roundness and grain of the limbs, and the airy transparency of the draperies, are other distinctive features, but even more than all is the use in his colour scheme of a special ultramarine or Prussian blue of which Cosway was remarkably fond. It is small wonder that the sprightly *naïveté* of his portraits, which are so admirable in effect and breadth as almost to appear as life-size pictures, attracted great attention and became the rage almost in a moment. Cosway leapt into fame, and despite all his eccentricities became the most popular portrait painter of the moment, and continued in his proud position for many years.

His character was singularly complex. His love of fine dress and admiration amounted to a passion. J. T. Smith describes him as frequenting "the elder Christie's picture sales full dressed in his sword and bag; with a small three-cornered hat on the top of his powdered *toupée*, and a mulberry silk coat profusely embroidered with scarlet strawberries." He also records the fact that so ridiculously foppish did Cosway become, that *Mat* Darley, the famous caricature printseller, introduced an etching of him in his window in the Strand as "The Macaroni miniature painter." Dighton also satirized the artist, and the drawing was engraved in mezzotint by Earlom when a beginner, though without the names of the artists. The print was entitled "The Macaroni Painter, or Billy Dimple sitting for his picture," and is extremely rare. Another caricature of the artist took the form of alterations to a portrait of himself published by Cosway. The hat and mantle worn by the artist are replaced by a ragged cloak and a tattered wideawake hat with a pipe stuck in it, while instead of Cosway's own pompous signature appear the words "Dickey Causeway, in plain English." Even when in Berkeley Street he exposed himself to much ridicule by his habits. His black servant, whom Smith says published "an octavo work on Slavery," was an object of scorn, and his dandified costume invariably provoked laughter. One evening, it is said, he minced into the Artists' Club from a levée, dressed in gorgeous attire, red heels, bag-wig, and sword, but found the room so crowded that he could not obtain a seat. "What!" sneered Hayman, his coarse, slovenly enemy, "canst thou find no room? Come hither, my little Jack-a-Dang, and sit upon my knee, my little monkey." Cosway turned on his foe in a flash.

"It would not be the first time," quoth he, "that the monkey rode the bear." With all their sneers, however, his brother artists envied the harvest of golden guineas that Cosway was reaping, and his easy *entrée* into the best of company. The fortunate circumstance of his painting a miniature of Mrs. Fitzherbert, which gave the Prince of Wales extreme satisfaction, started Cosway in his upward career. The Prince came to Berkeley Street with his royal brothers, and was followed by all the fashion of the day.

Even Sir Joshua Reynolds recommended Cosway to his aristocratic clients, and the artist was courted and petted by all the people of highest rank.

His astonishing facility for work was of the greatest value to him. He would boast of having despatched during the day some twelve or thirteen sitters, and was capable in a full hour of painting a miniature of astonishing merit, and of producing a really admirable likeness. So great, however, was the demand upon his time, that he invented a method of portraiture peculiarly his own, with which his name will always be connected. The portraits were stained drawings, and consisted of pencil sketches of the person depicted, very rapidly drawn, and with an easy light hand and freedom. They are cool and gray in their tone, and the hands and face alone, or sometimes the face only, receive colour. These features are painted with all the daintiness of a miniature, in the clearest of colour, and finished with a slight waxy glaze, due to the gum water with which he prepared his colours. To many of these drawings he appended his full signature and the date, and they are remarkably beautiful in their effect. Generally the drawing, although firm and yet light, is incorrect; the lower limbs are too long, the head and hands too small, the head-dress or ornaments out of proportion; but the faces are very well executed, and the drawings were very popular and expeditiously produced, and yet were admirable portraits. He seems to have done portraits in this manner of all the courtly beauties and affianced brides of the day.

Success speedily led Cosway, after his wedding, to remove from Berkeley Street. He querulously complained of the narrowness of the street, of the blank wall of the Duke of Devonshire's house opposite his windows, and of his inability to receive his august patrons suitably in such small rooms.

He left, therefore, for Pall Mall, removing to Schomberg House, a great building erected originally for the Duke of Schomberg, occupied by the Earl of Holderness, and altered in 1850 for the War Office. Here Cosway and his wife lived in great splendour, and here it was that Mrs. Cosway started her evening concerts, which, especially on Sunday evenings, were the most popular reunions of the day.

An amusing anecdote illustrative of the painter's vanity is told by Angelo in his "Reminiscences."[1]

[1] Vol. i., pp. 358 *et seq.*

After becoming a Royal Academician, Cosway was careful to be present whenever any of the royal family visited the Exhibition. On one occasion it appears that, the King being ill, the Prince of Wales paid the Royal Academicians a visit on the day of the private view, as the representative of his father. The President was ill with the gout, and Cosway, to his great joy, was appointed to act for him. Cosway received the Prince attired in a dove-coloured suit, silver embroidered Court dress, with sword, bag-wig, and *chapeau bras*. He followed the royal party through all the apartments, uttering a hundred high-flown compliments. When the Prince retired, the grand little man attended him to the carriage, and in the presence of the crowd retreated backwards, with measured steps, making at each step a profound obeisance, when, sad to relate, his sword got between his legs, and he was suddenly prostrate in the mud. "Just as I anticipated. Oh! ye gods!" exclaimed the Prince, as he drove away.

Poor Tiny Cosmetic, as the satirist dubbed him! The giant porter carried him into the Royal Academy in his arms, the great doors were closed upon the laughing people, and the motherly housekeeper tenderly wiped away the traces of his misfortune with a scented napkin.

The sword was evidently a favourite item in the artist's full-dress costume. In Zoffany's picture of the Academicians, Cosway stands in the right-hand corner, grandly dressed, and with lace ruffles and cane. He is wearing a sword, and is the only person in the picture, save Sir Joshua, the President, who is adorned in that fashion. Even in the street he wore it, and a story is told of a duel in St. James's Street, at the Whig Club, when a member, rushing into the street in search of a weapon, spied Cosway strutting past, drew out his sword without leave or permission, and, returning to the club, fought his opponent in the hall.

It is not very clear why Cosway left Pall Mall to go into a house in Stratford Place. He complained of having to move again, and to go nearer the city, of which he professed to have a holy horror, but in 1791 the removal took place.

He first of all went to the corner house, No. 1, Stratford Place, Oxford Street, situated at the south-west corner of the Place. The house then had, and still has, a stone lion carved on its exterior pediment, and this object at once attracted the notice of Peter Pindar, who wrote the oft-quoted lines which some reckless person affixed to the door of the house:

> When a man to a fair for a show brings a lion,
> 'Tis usual a monkey the sign-pole to tie on!
> But here the old custom reversed is seen,
> For the lion's without, and the monkey's within.

Poor susceptible Cosway, who, Smith tells us, "was, although a well-made little man, certainly very like a monkey in the face," was horrified at this lampoon, and immediately sacrificed his lease and prepared to move. From the parish rate-books he does not appear to have held this house for much more than three months, and then moved two doors further up

the street, into the house in which practically the remainder of his life was passed.

This house Smith describes in glowing language. "His new house," he says, "Cosway fitted up in so picturesque, and indeed so princely a style, that I regret drawings were not made of each apartment, for many of the rooms were more like scenes of enchantment pencilled by a poet's fancy than anything perhaps before displayed in a domestic habitation. His furniture consisted of ancient chairs, couches, and conversation stools elaborately carved and gilt, and covered with the most costly Genoa velvets; escritoires of ebony inlaid with mother o' pearl, and rich caskets for antique gems exquisitely enamelled and adorned with onyxes, opals, rubies, and emeralds. There were also cabinets of ivory curiously wrought; mosaic tables set with jaspar, bloodstone, and lapis lazuli, having their feet carved into the claws of lions and eagles; screens of old raised oriental Japan; massive musical clocks richly chased with ormolu and tortoise-shell; ottomans superbly damasked; Persian and other carpets with corresponding hearthrugs bordered with ancient family crests and armorial ensigns in the centre, and rich hangings of English tapestry. The chimney-pieces were carved by Banks, and were farther adorned with the choicest bronzes, models in wax and terra-cotta; the tables covered with old Sèvres, blue, mandarin, Nankin, and Dresden china; and the cabinets were surmounted with crystal cups adorned with the York and Lancaster roses, which might probably have graced the splendid banquets of the proud Wolsey. His specimens of armour also were very rich, although not to be compared with Doctor Meyrick's, and I there recollect," concludes Smith, "seeing him stand by the fireplace upon one of Madame Pompadour's rugs, leaning against a chimney-piece dedicated to the sun, the ornaments of which were sculptured by Banks, giving instructions to a picture-dealer to bid for some of the Merly drawings at the memorable sale of Ralph Willett, Esq."

The mantelpiece that Smith names in this gorgeous description is still in the house, and its carved sunflower decoration is very beautiful.

Later on in life Cosway developed habits and ideas that were a source of trouble and anxiety to his friends. Cunningham, quoting from Sir William Cosway's letters, states "that he was one of those sanguine men who perceived in the French Revolution the dawn of an empire of reason and taste, in which genius and virtue alone would be worshipped."

This partial sympathy with the Revolutionists instantly estranged the royal family from him. The King had never had any affection for Cosway, and had once, when speaking of the painters employed by himself and his son, remarked with reference to Cosway, "Among *my* painters there are no fops." It was hardly to be expected that the Prince of Wales should join in the sentiments that Cosway in his later days espoused, especially when added to them came curious hallucinations and odd, strange fancies. Little by little the Court influence dropped off, but Cosway retained many

of his old patrons, was industrious as ever, and produced miniatures that showed even greater delicacy of handling, more skill, more accuracy, and far more care and precision. Even down to 1817 and 1818, when the artist was advanced in years, he painted as well as ever, and although his later miniatures are distinguished by an alteration of method, they are unimpaired in merit.

The closing years of the artist were passed in pain, bodily and mental.

William Hazlitt, however, describes him as bright and joyous. "His soul," says he, "appeared to possess the life of a bird, and such was the jauntiness of his air and manner that to see him sit to have his half-boots laced on you would fancy (by the aid of figure) that instead of a little withered old gentleman it was Venus attired by the Graces. His wife, the most ladylike of Englishwomen, being asked in Paris what sort of a man her husband was, answered, 'Toujours riant, toujours gai.' What a fairy palace was his—of specimens of art, antiquarianism, and *vertu* jumbled altogether in the richest disorder, dusty, shadowy, obscure, with much left to the imagination! His miniatures were not fashionable—they were fashion itself. When more than ninety [an error in Hazlitt.—G. C. W.] he retired from his profession, and used to hold up the palsied right hand that had painted lords and ladies for upwards of sixty years, and smiled with unabated good humour at the vanity of human wishes. Take him with all his faults or follies, 'we scarce shall look upon his like again.'"

His kindliness to others had always been a feature of his life. To friends in trouble he was always generous, and his well-filled purse heartily at their disposal. Many a man in difficulty blessed him for timely help, while to youthful artists he was particularly gracious and encouraging.

There are some melancholy passages in his life, but throughout it he was cheered by the deep affection and tender solicitude of his wife, who tenderly nursed him, and in his old age devoted herself entirely to him, meriting and receiving his entire confidence.

In April, 1821, Mr. and Mrs. Cosway moved to 31, Edgware Road; not into lodgings, as some authors have stated, but into what Mrs. Cosway terms "a very tiny but cosy house."

One of his closest friends had been Mr. Robert Udney, a celebrated art collector and Fellow of the Royal Society, who resided at Teddington. Cosway had painted his portrait and also that of his wife, Mrs. Udney, standing in her own garden at Teddington.

In 1802 Mr. Udney had died, and Cosway had designed for him a very elaborate monument, which Condé engraved and published. His daughter, Miss Udney, now proved one of his kindest companions. Day by day she came for him in her carriage to take him with Mrs. Cosway for a drive in the park. Sometimes Mrs. Cosway stayed at home, and he went alone with his friend. On July 4th he made his last journey. He

1
Thomas, Lord Lyttelton
Owner: Viscount Cobham

2
The Prince Regent
From the Varese collection
Owner: His Majesty the King

3
Henrietta Scott, Duchess
of Portland, as a child
Owner: The Duke of Portland, K.G.

4
The Princess Lubomirski
Varese collection
At one time in the possession of
F. Leverton Harris, Esq., M.P.

5
Ensign Tollemache
1794
Ham House collection

6
H.R.H. Princess Sophia
Owners: The Executors of
H.R.H. the Duke of Cambridge, K.G.

7
The Prince Regent

8
Maj.-Gen. Hon. Sir Frederick
Cavendish, K.C.B., and
William, first Lord De Mauley,
as children
Owner: Lord De Mauley

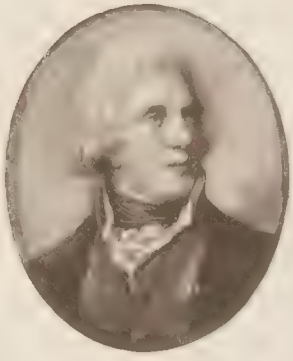
9
Sir John E. Swinburne
Owner: Miss Swinburne



















was better that morning than usual, and gayer, and said kindly words to his servants as they supported him to the carriage.

In some twenty minutes or so his wife heard the sound of the returning wheels; she hastened downstairs and found her husband lifeless. His third and last attack of paralysis had come upon him on the way to Edgware; he had fallen back in the carriage and died without a groan, having attained the age of eighty years.

According to his wish he was buried in Marylebone New Church, and a monument by Westmacott on the north wall bears the following inscription, drawn up for Mrs. Cosway by her brother-in-law, William Combe:

To the Memory
of Richard Cosway, Esquire,
Royal Academician,
Principal Painter
To His Royal Highness George, Prince of Wales.
He died July 4, 1821, aged 80 years.
His widow, Maria Cosway,
erects this memorial.

Art weeps, Taste mourns, and Genius drops the tear
O'er him so long they loved who slumbers here.
While colours last and time allows to give
The all-resembling grace his name shall live.

Above the inscription was a medallion containing a profile bust of the painter, and around it three *amorini* representing Art, Taste, and Genius. A replica of this monument is to be found in Italy, at the convent where his widow died and was buried.

After Cosway's death Thomas Emmerson, a great collector of pictures, bought very many things from the widow, and took the house in Stratford Place. He retained it for many years, and there he died, when some of Cosway's treasures again came to the hammer.

Shortly after the death of the artist there was a sale of certain of his effects. Very many of his chief treasures had been taken from Stratford Place to the house in Edgware Road, including the wonderful collection of drawings by the Old Masters that the artist had formed. These were, most of them, stamped with his initials, and some were of surpassing merit, and by old Italian masters whose works are extremely rare.

In the "Times" of February 12th and 14th, 1822, appeared the following most ungrammatical advertisement:

"Mr. Cosway. The high reputation which this gentleman acquired in the various branches of the art which he practised with such success Mrs. Cosway deems it her duty to afford the public an opportunity to view those works as advised by the best judges previous to her departure for Italy, at Stanley's Rooms, 21, Old Bond Street, of which due notice will be given."

The drawings and engravings were accordingly sold by Stanley on February 14th, 1822, and on the seven following days, and on Friday, March 8th, 1822, the remaining portion was brought to the hammer.

This last sale included ninety-seven lots of pictures. It comprised, as the title of the catalogue states:

"Pictures, being those for which he had the greatest partiality and which were removed from Stratford Place to his late residence in Edgware Road, also miniatures by Hilliard, Cooper, and other early masters, *articles de virtu*, etc."

There were two important old miniatures in the sale: one of Oliver Cromwell fetched £32, and one of Mary, Queen of Scots, £17. The Hilliards fetched £14, £12, £6, £4, and even smaller prices. The Olivers did not realize more than £4 apiece, and many sold for much less. The entire result of the nine days' sale is said, however, to have been many thousands of pounds, and, having realized her husband's property, disposed of the home and erected the monument, Mrs. Cosway left for Italy and resumed her life in that country, taking with her a very tender memory for the husband whom she had lost and whom she had steadily loved ever since she first met him at Mr. Towneley's house.

She founded a large educational establishment for young ladies at Lodi, near Milan, and placed its management in the hands of a religious order which she herself joined. She died at Lodi, January 5th, 1838, and is buried in the chapel of the college. Her benefactions to the college were very great, and in recognition of them she was created, in 1834, by the Emperor Francis I., a Baroness of his empire.

With reference to the miniatures painted by Cosway the collector must be warned especially of two things. First, it is desirable to be on one's guard against forgeries; no other master has been so often and so cleverly forged. Copies of his works abound on all sides, and can often be seen; many of them are extremely clever and accurate, and experience only will enable the critic to decide which is genuine and which is false. Second, Cosway's miniatures are never signed on the face; only one genuine signature on the face of a miniature is known. They are frequently, however, signed at the back, and generally with his full and elaborate signature.

A few words should be given here as to Cosway's signature. It is usually the pompous one: "R^dus Cosway R.A. Primarius Pictor Serenissimi Principis Walliæ." In some cases he adds F.S.A. after R.A., either alone or preceded by "et." In one delightful drawing of the Madonna and Child he has proudly put "R^dus de Cosway Armiger Primarius Pictor Serenissimi Principis Walliæ." One miniature I have seen signed "R^dus Cosway Principal Painter to the Prince of Wales and to all the Royal Family," and one is actually signed in English, "Richard Cosway R.A. et F.S.A. greatest miniature painter in the world." This is dated 1816, at the time of his most serious mental trouble. His drawings are generally

2
Lady Carteret and
Lady Caroline Morland
(née Courtenay)
Owner: Mr. W. C. Morland

1
Mrs. Dawson
Owner: Mr. C. Poyntz-Stewart

3
Louisa Paolina Angelica
Cosway as a Baby
Sold at Christie's, June 1, 1896
Varese sale

4
John William, fourth Earl of
Bessborough, and his Sister,
Lady Caroline Lamb, children of Frederick, Earl of
Bessborough
Owner: Lord De Mauley

5
Lady Priscilla Burrell (née
Bertie), afterwards Baroness Willoughby de Eresby
in her own right
Owner: Hon. Willoughby Burrell

6
Peter Burrell, afterwards
first Lord Gwydyr
Owner: Hon. Willoughby Burrell

7
Priscilla, Baroness Willoughby
de Eresby in her own right,
with her Son, afterwards second
Lord Gwydyr
Owner: Mr. E. M. Hodgkins

8
Charlotte
Duchess of Richmond
Goodwood collection

9
Mary
Duchess of Richmond
1789
Goodwood collection

10
Mrs. Swinnerton
of Butterton Hall
Set inside a fine
box of mother o'
pearl
Madresfield Court collection



signed in full and dated, but occasionally are signed with a very tiny monogram of R.C., which in many instances is hidden away in the drawing and requires careful search to find. The C is drawn as a large capital, and the R is a smaller capital within it.

Cosway obtained his ivory tablets from Drane, a comb manufacturer, of 25, Aldgate. His plain gold frames were made by Gregory, an engraver, of 23, Chandos Street, St. Martin's Lane, and this man seems to have mounted the miniatures for him and arranged the hair that so often ornamented the back of the frame. The trade cards of both these men have several times been found behind the miniatures, together with pieces of old playing cards, upon which are sometimes written notes in Cosway's own hand. His colours were obtained from Newman, of Soho Square, from whom Turner, Reynolds, Gainsborough, De Wint and others obtained theirs. Unfortunately the earlier books of the firm have not been as carefully preserved as could be wished, and records of Cosway's purchases are not forthcoming. A peculiar, clear, keen blue, resembling Prussian blue, is very distinctive of the master's work. It appears almost invariably on the miniature, and is generally to be seen in the background. Newmans consider it is a delicate tint of pure ultramarine. It is clear from a pencilled note by Cosway, in which he reminds himself to order "from old Newman another lot of my blue," that the colour was specially prepared for him, and the books and traditions of the house testify to the frequent preparation of different forms of this costly colour for special customers. Cosway also ordered of Newman the Venetian red, vermilion, and Indian red which he used in his colour box.

Toward the latter part of his life the artist adopted a speckled or mottled background, and miniatures with this class of marbled or mottled work may generally be attributed to a period after 1805. During a somewhat earlier period, 1799-1804, he painted a few miniatures with a background either perfectly white or with gray and grayish white or drab effects only, but these were probably done only as experiments.

Throughout the greater part of his life, however, the background adopted is a cloudy one, masses of fleecy white appearing against the remarkably cold, clear blue. Nothing is so characteristic of the master's hand as his light, free, easy delineation of hair, suggested in masses rather than drawn in detail. The clear brightness of the eyes and their gleam of pure white light, the roundness of the limbs, and the airy transparency of the draperies, are other distinctive features, and it is small wonder that the sprightly *naïveté* of his portraits attracted great and deserved attention.

In one of his sketch-books there is recorded a curious memorandum. It was written on a small piece of paper, which has been damaged, and unfortunately the most important word in it, the name of the artist whom Cosway recommended as an example worthy of copy, cannot be deciphered. The word has the appearance of being "Fr Casne."

"All shadows," he says, "are generally cold in their nature, endeavour therefore to keep them warm and in order to do this have an eye to the point of distance from which the picture is to be viewed for the interposition of the air does much refridgerate [*sic*] for which you must make a reasonable allowance. Figures ought always to be made Pyramidal or Serpentine and must be placed by the numbers one, two and three, this form is nowhere better seen than in F——. The figure to be painted must have its base or broad part *upwards* its cone *downwards*. The letter S is not only to be observed in the whole of the figure but in every limb and part of it. Use but little yellow among y^r^ carnations for the yellowness of the oil in a great depth. Let y^r^ shadows be warmer than the Life."

Cosway was a strong believer in the importance of firm drawing, stating that "many persons learned to paint when they could not draw, thinking that paint would cover bad drawing, and that others should never be allowed to paint at all, as inability to draw accurately and firmly should be pronounced a reason for depriving them of colour box and brushes." That the master always carried out his own precept is not clear, but at least he impressed it upon his pupils.

In a letter to E. Kendrick, from which it is evident that author took without acknowledgement information used in her "Conversations on the Art of Miniature Painting," 1830, Cosway, in speaking of measurements, says that there should be room in the face for an eye between the two eyes; that hair should always be represented in masses and then slightly touched out; that there should be a ray of light along the nose and a white dot at its tip; that a stream of light should flow on the cheek; and that the ears and nose should be equal and level and equally forward.

Cosway used brushes of squirrel-tail; from many of them he burnt off the tip, that he might dot or streak in the colour with the blunted point.

As to his ivories, it may be interesting to note that the master heated them between paper by means of an iron to remove their grease, and that he rubbed them with pumice stone until they adopted, in his words, "a dead grave effect."

Cosway's work was not always on ivory; two of his works are known on vellum. Lord Wharncliffe has one fine miniature on vellum of Lady Hamilton, and there is another in existence. He also tried enamel work, and Lord Beauchamp has at Madresfield Court the only two specimens of his work in enamel with which I am familiar. One is a clever portrait of Mrs. Fitzherbert. Enamel did not, however, appeal to Cosway; he disliked its hardness and its rigid outline. Of Bone's enamels he said on one occasion (May, 1802): "Mr. Bone's pictures are very fine and brilliant, but they are not nature; they are but china, let him do what he will, and as hard—they have not the softness of flesh. Were this head" (pointing to a miniature on ivory) "to appear among them the soft fleshiness of it would kill his."

Almost every important collection of miniatures contains some works

RICHARD COSWAY

THE ANCASTER BOX
IN THE POSSESSION OF THE EARL OF ANCASTER

1

Lady Priscilla Bertie, afterwards in her own right Baroness Willoughby de Eresby and wife of the first Lord Gwydyr
and
Lady Georgiana Bertie
Afterwards Marchioness of Cholmondeley

2

Robert, fourth Duke of Ancaster and Kesteven

3

Mary, Duchess of Ancaster
(née Panton)







RICHARD COSWAY

1
Louisa
Duchess of Devonshire
Devonshire House collection

3
Mrs. Parsons (née Huff)
Collection of Mr. J. Pierpont Morgan

2
A Lady, unknown
Wallace collection

4
A Lady, unknown
Signed and dated
Collection of Mr. Michael Tomkinson

6
Louisa
Duchess of Devonshire
Devonshire House collection

5
Mr. Cavendish
Devonshire House collection

7
Mrs. Fitzherbert
Collection of the Marchioness of
Hertford















by Cosway, and to describe all the chief miniatures painted by this artist would of itself fill a book. Many of the most noted ones are mentioned in my separate work on the artist and are illustrated in its pages.

The collection at Windsor Castle is, perhaps, the chief of all, and many of the portraits it contains are unrivalled for their beauty, notably some unfinished ones obtained by Queen Victoria at the sale of the late Lord Truro's collection. Another member of the royal house who owns some fine works by Cosway is the Duke of Cambridge. He has three excellent portraits which, together with a portrait which is partly the work of Plimer, are now mounted in a case by themselves, and were so framed after having been lost sight of for some years. One of them appears in this book (Plate LVI., fig. 6).

There are some very fine works by Cosway in the possession of Lord Wharncliffe, and a beautiful series of Burrell portraits belongs to Mrs. Crutchley, and represents the Duchess of Northumberland and the Duchess of Hamilton and a third sister, Mrs. Bennet; while some fine ones of other members of the Burrell family are in the possession of Lord Gwydyr, the Earl of Ancaster, and Mr. Willoughby Burrell (Plate LVII., figs. 5 and 6). One of the most important works the artist ever executed is the famous Ancaster Box (Plate LVIII.), which contains on the lid of it the portraits of Lady Priscilla Bertie, afterwards Baroness Willoughby de Eresby in her own right, and wife of Lord Gwydyr; and of her sister, Lady Georgiana, afterwards Marchioness of Cholmondeley (Plate LVIII., fig. 1). On the bottom of the box is the miniature of their mother, the Duchess of Ancaster (Plate LVIII., fig. 3), and inside is that of their brother Robert (Plate LVIII., fig. 2), afterwards fourth Duke of Ancaster and Kesteven. This lovely box was executed for the third Duke of Ancaster, that he might have always with him the portraits of his wife and children.

Another lovely portrait of the Baroness Willoughby with her little son, afterwards Lord Gwydyr, will be found on Plate LVII., fig. 7. There are some beautiful groups of children painted by Cosway in the possession of Lord De Mauley, and two of them are illustrated in this book. The one (Plate LVII., fig. 4) represents John William, afterwards fourth Earl of Bessborough, and his sister Caroline, afterwards Lady Caroline Lamb, while the other (Plate LVI., fig. 8) is of Frederick, afterwards Major-General Sir Frederick Cavendish, K.C.B., and William, afterwards first Lord De Mauley.

An important sale of miniatures by Cosway took place at Christie's in June, 1896. These works of the master had never before been brought under the hammer. They had been acquired by a clever dealer in Italy direct from the family of Maria Cosway, and from a museum in Lodi. The collection was specially noteworthy for the large number of drawings which it contained, many of which were in pencil and of great beauty.

Some of the miniatures were remarkably fine. One, a portrait of Princess Lubomirski (Plate LVI., fig. 4), was of exquisite beauty, possessing

all the merits of the master's work, grace, firmness, power in portraiture, delicacy in colour, and admirable drawing. It was signed in full in the well-known, pompous signature, "R^dus Cosway, R.A., Primarius Pictor Serenissimi Walliæ Principis Pinxit, 1779," and was in an old steel frame, and sold for £184.

A portrait of the Prince Regent (Plate LVI., fig. 2) signed in similar fashion and dated 1772, was a pencil drawing on paper, coloured, and in a gilt bronze frame. It realized 105 guineas. Another of the Prince Regent from the same sale is on Plate LVI., fig. 7.

A baby (Plate LVII., fig. 3), who was simply named in the catalogue as "A Child," was perfectly lovely. It was a portrait of Cosway's own daughter, Louisa Paolina Angelica, and a most graceful work, tender and careful in execution, highly finished, exquisite in detail, especially in eyes and hands.

At Ham House there is a lovely portrait (Plate LVI., fig. 5) representing Ensign Tollemache; and at Welbeck there is a particularly beautiful portrait of Henrietta Scott (Plate LVI., fig. 3), who was afterwards Duchess of Portland, and who is painted as a child, with her curly hair falling all over her shoulders.

Miss Swinburne has a fine portrait of Sir John E. Swinburne (Plate LVI., fig. 9), which finds a place in these pages, and another delightful portrait of a man is the one representing Thomas, Lord Lyttelton (Plate LVI., fig. 1), belonging to Lord Cobham. An interesting set of portraits of members of the Courtenay family belongs to Mr. W. C. Morland, and the chief of the series, a miniature of great refinement (Plate LVII., fig. 2), depicts Lady Harriett Carteret and Lady Caroline Morland.

At Goodwood there are two fine portraits representing Mary, Duchess of Richmond (Plate LVII., fig. 9), and Charlotte, Duchess of Richmond (Plate LVII., fig. 8); while at Madresfield is one of the loveliest things the artist ever painted, a portrait of Mrs. Swinnerton (Plate LVII., fig. 10), of Butterton Hall, which is set in the inside of a fine box.

There are several important works of Cosway at Belvoir, and I have selected for special mention and for illustration the exquisite portrait of John Henry, the fifth Duke of Rutland, as a boy (Plate LIX., fig. 1), and the one of Lord Robert Manners (Plate LIX., fig. 2).

Mr. Poyntz Stewart has a wonderful portrait of Mrs. Dawson, who was a great beauty in her time (see Plate LVII., fig. 1), and a coloured plate of this fine portrait appears in the *édition de luxe* of this book.

There are some lovely miniatures at Devonshire House, two representing Georgiana, Duchess of Devonshire (Plate LVIIIA., figs. 1 and 6), of which the first mentioned is a superb work, and also a fine one of a Mr. Cavendish (Plate LVIIIA., fig. 5).

A very important series of portraits is that of the Pelhams. There is a very scarce engraving in stipple by Caroline Watson, from a drawing by Cosway, representing Charles Anderson Pelham, first Lord Yarborough,

RICHARD COSWAY

ALL THE PROPERTY OF MESSRS. DUVEEN

1
Miss Bateson-Harvey

2
Miss A. Bateson-Harvey

3
A Lady, unknown

4
Miss Wales
Married first Admiral Vandeput
and afterwards Dr. Camell
of Bungay

5
Joyce, Lady Lake
Daughter of John Crowther, Esq.
Wife of Sir Thomas Winter Lake
Dated 1782

6
A Gentleman belonging
to the Harvey family



with his wife, Sophia (*née* Aufrere), and six of their children. The drawing and the copperplate, and as many of the impressions as could be obtained, were all destroyed by Lord Yarborough after his wife's decease, and the print, already rare, became exceptionally scarce. Cosway executed the work probably in about 1779, but in later years he painted in miniature five of the daughters, Mrs. Heneage, Mrs. Cary Elwes, Mrs. North, Mrs. Tennant, and Mrs. Dashwood.

Mr. Henry Drake has a very choice small collection of miniatures, and amongst them is one by Cosway, having a curious inscription on the back. It is a portrait of Mrs. Whittington, and unfinished. It is believed that the artist, after commencing the portrait, had a quarrel with the lady, and refused to finish the work. At the back of the miniature is written in Cosway's handwriting a description of the lady's character as it appeared to the artist. The inscription is as follows: "Impatient to advice. Excessive pride upon a false foundation. A specious exterior. An unfeeling heart. Inconstant. Ungrateful. And the writer of this may justly add, as he has woefully experienced it, Cruel and Mercenary."

Mr. Pierpont Morgan has some interesting works in his collection, some of which were in the renowned Joseph collection, and others have been acquired from the families for whom they were painted.

There is a charming group representing the Hon. Mrs. Brownlow North with her son Charles Augustus North; remarkable portraits of Caroline, Princess of Wales; Princess Charlotte Augusta of Wales as a child; and Prince Leopold, who afterwards became her husband. There are several portraits of the Prince Regent, who was painted so many times by Cosway and who is generally represented in fancy dress, but wearing the ribbon of the Garter; a miniature representing Mrs. Fitzherbert's right eye, and portraits of Mrs. Robinson (Perdita), Mrs. Dawson Damer, and Mrs. Abingdon. A delightful pair represent Mr. Stuart of Castle Milk and Lady Stuart his wife; while other notable persons who appear in this collection are Lady Porchester, the Duchess of Leinster, Lady Abingdon, Lady Augusta Murray, Lady Fauconberg, Lady Duncannon (afterwards Countess of Bessborough), Lady Sinclair, Mrs. Siddons, Georgiana, Duchess of Devonshire, and Elizabeth, Duchess of Devonshire, Martha Swinburne, Jane Carwardine, Miss Boswell Preston, Hannah Cowley, the Marchioness of Salisbury, Prince Lubomirski (whose lovely wife also was painted by Cosway), Mrs. Nixon, Sir William Twysden and many others, including some lovely ladies the names of whom are unknown. One of the very finest in the entire collection is the portrait of Mrs. Parsons (*née* Huff) (Plate LVIIIA., fig. 3), who was the grandmother of Mr. C. J. Pakenham Lawrell, who sold the miniature to Mr. Morgan. This was hardly known until it was exhibited at Moncorvo House in 1895 and recognized as one of the very loveliest works Cosway ever painted. It had been preserved in a closely fitting gold case, and had therefore retained its brilliance of colour absolutely unimpaired.

Mr. Michael Tomkinson owns a signed portrait of unusually large size and very rare beauty. It is of an unknown lady in a hat (Plate LVIIIA., fig. 4), and is exquisitely painted.

Other collectors who own important works by Cosway are Lord Hothfield, Mr. Ward Usher of Lincoln, Mr. J. W. Whitehead, and Mr. Julian Senior, who have each of them many miniatures. There is also a fine example to be seen at Hertford House (Plate LVIIIA., fig. 2).

Five other specimens of Cosway's work belong to the nation, and are at South Kensington. One was in the Dyce bequest; one was left to the Museum by Mrs. Plumley, and three were purchased. Only one out of all five is a fine one, and that represents the Earl of Carlisle.

Some beautiful miniatures were painted for the Keppel family, and these have recently come into the possession of Messrs. Duveen. They represent Miss Bateson Harvey (Plate LVIIIB., fig. 1), Miss A. Bateson Harvey (fig. 2), and a gentleman of the family (fig. 6). In the possession of the same firm there are three other fine examples of Cosway's work: Miss Wales, who married first Admiral Vandeput, and afterwards Dr. Camell of Bungay (fig. 4); Joyce, Lady Lake, daughter of John Crowther, Esq., and wife of Sir Thomas Winter Lake, Bart., dated 1782 (fig. 5); and a lady, name unknown (fig. 3).

Of drawings the most important series belongs to Lord Tweedmouth. There are thirty-one excellent portraits admirably drawn in pencil, and with one exception every portrait is named. Cosway never did finer work in pencil portraiture than these sketches; they are models of precision, skill, and strength, and were in a sketch-book when purchased by the father of the present owner.

A drawing of Mrs. Fitzherbert in the collection of the Marchioness of Hertford (Plate LVIIIA., fig. 7) is of remarkable beauty.

In the author's own collection are specimens of Cosway's brushes, colours, ivories, cardboard backings, gold frames and mounts, and a piece of paper on which he has put dashes of his favourite colours. There is also a fine miniature of Miss Stafford-Jerningham, and a curious and interesting half finished miniature of Mrs. Robinson (Perdita), which the master himself painted in order to explain to a pupil whom he was instructing an odd method which he had of putting on large blotches of colour to the draperies, and then taking them off with a fine brush, in order to create the airy light frills of snowy white with which he adorned the necks of several of his fair sitters.

This miniature had remained amongst the papers of Mrs. Cosway until a few years ago, when it came from her heirs to the author's hands.

COLLECTION OF THE DUKE OF RUTLAND

BELVOIR CASTLE

1
John Henry, fifth
Duke of Rutland
By Cosway

2
Lord Robert Manners
By Cosway

3
Lady E. and Lady K. Manners
By Mrs. Mee

4
William, Lord Russell
By Edmund Ashfield, 1683

5
The Marquis of Granby
By Liotard











CHAPTER IX.—GEORGE ENGLEHEART[1]

THIS admirable miniature painter, the great rival of Cosway, was born at Kew in October, 1752, but of his youthful life little or nothing is known. We cannot even say where he was educated, and no stories of his early skill with pencil or brush have been handed down to his descendants.

He was sent to the studio of George Barret, R.A., when quite a lad, and under his tuition made some beautiful drawings of landscapes and cattle; but it does not appear that he remained very long with his first master, but, leaving him, entered the studio of a far greater man, Sir Joshua Reynolds.

While in Barret's studio, however, the young Engleheart seems to have first adopted water-colour as his favourite medium, although without any idea as to its possibilities in portraiture. His efforts were confined, like those of his master, to landscapes and groups of cattle.

Barret was all his life in difficulties, and whilst in Orchard Street, although earning a considerable income and having several clever pupils in his house, he managed to get into the Bankruptcy Court owing to his extravagance and carelessness. It was, perhaps, at this time that Engleheart left him, but we are unable to say when he entered the studio of Sir Joshua or how long he remained with the President.

His first copies of pictures painted by Sir Joshua were done in 1776, but at that time it appears that he was already working for himself, as a year before that date he had commenced the series of entries in his fee-book, which are the chief source of our information. He exhibited for the first time at the Royal Academy in 1773, sending in on that occasion the only landscapes which he ever appears to have submitted to the judgement of the hanging committee.

In that year, on February 3rd, his father died, and perhaps in consequence George left Kew and came up to London to live, taking a studio in Shepherd Street, Hanover Square, probably in the house which had belonged to his late father. This was his address for two years, but in 1776 he moved to Prince's Street, Hanover Square, and here it was, in all probability, that he first set up a home for himself, as the date is coincident with the opening part of his fee-book.

It was, perhaps, during the three former years that he was in attendance in Sir Joshua's studio in Leicester Square, only occasionally painting for himself; but in 1775 he appears as a professional man on his own account, and from the previous year, down to the time when he retired,

[1] See "George Engleheart," by G. C. Williamson and H. L. D. Engleheart. 4to. 1902.

he recorded, with the most punctilious care, the name of every one of his sitters, the amount which he received for each portrait, and the date upon which the payment was made.

The first entry in his fee-book relates to a portrait painted on January 6th, 1775, representing Mr. Belt of the Crown Office, for which he charged the sum of 4 guineas, and duly received the money on February 10th following. That 4 guineas was the only money which came in during those first two months, but in March he earned £37, and from that time forward there was no want of work.

In 1776 Engleheart married the daughter of a City merchant who lived at Isleworth, and brought his wife to the house which he had taken in Prince's Street, Hanover Square. His married life was, however, a very short one, for three years afterwards, to his great grief, his wife died quite suddenly, on April 9th, and, although he had been exhibiting at the Royal Academy year by year up to that date, yet in that year he sent in nothing, nor did he again exhibit till four years after, when, in 1783, he had again changed his place of residence. In that year he seems to have purchased the house in Hertford Street, No. 4, where he continued to dwell till he moved into the country.

To the house in Hertford Street, Engleheart brought his second wife, for in 1785 he had married again, one Ursula Sarah Browne, half-sister to Jane, the wife of his brother, John Dillman Engleheart, and by her he had three sons and one daughter—George, Emma, Nathaniel, and Henry. George became a Colonel in the Honourable East India Company's Bengal Establishment, married Elizabeth Murray, and died without issue in 1833, in the forty-seventh year of his age, and was buried at Kew. Emma died single in 1863. Nathaniel, who was a Proctor in Doctors' Commons, died in 1869, leaving a large family; and Henry, the fourth child, a Clerk in Holy Orders, born in 1801, died unmarried on May 12th, 1885.

Mrs. Engleheart predeceased her husband, dying in 1817, in the fifty-sixth year of her age, and was also buried in the family tomb at Kew. After his second marriage Engleheart seems to have continued working steadily at his profession, and producing a number of portraits so large as to be almost inconceivable had we not his written word attesting the fact.

After many years of labour, Engleheart became a man of considerable means, and although his hand had not lost its power and skill, yet he was often counselled by his friends to relinquish miniature painting, and spend the remaining years of his life in repose at home.

Little by little he prepared himself for retirement by accepting fewer commissions, and at last yielded altogether to the advice of his old friends, and left Hertford Street in July, 1813, giving up the active pursuit of his profession from that time.

It must not be thought, however, that he entirely relinquished his art after that date. He certainly wrote no more entries in his fee-book, and did not even complete the page upon which he had been at work, or

reckon up the figures which it contained; but he executed many admirable portraits, one of which, dated October, 1818, has been described as the "*ne plus ultra* of miniature portraiture." From the public point of view the artist had, however, retired, and the works which he executed after this date were probably those of his own family or friends or of some personages of importance, who could not well be refused, or would not accept such a refusal while the artist was yet alive.

In 1827 he had a carriage accident, and the severe shaking and bruising which the artist underwent at this time accelerated his death. He was never quite the same man after it as he had been before. He died at Blackheath in his seventy-eighth year on March 21st, 1829, surrounded by the various members of his family. He was buried at Kew, his son Henry taking the burial office, and his remains were deposited in the family vault where so many of his relations had been buried, and where, later, his son George and his daughter-in-law Mary, the wife of Nathaniel, were to be placed. Close by his monument can be found those which have been erected to his friend Jeremiah Meyer, and his contemporaries and acquaintances, Gainsborough and Zoffany.

In his fee-book Engleheart records the name of every person whom he painted from 1775, the year when he began to work on his own account, down to 1813, when he retired. He gives the sum which he charged for each portrait, and records the payment of it in another column. The record is an astonishing one, as it tells us that during the period of thirty-nine years he painted no less than 4,853 miniatures. His earnings varied from 3 or 4 guineas, the price at which he commenced to work, to 20 and 25 guineas a portrait, and for many years he made upwards of £1,200 a year by his profession.

He painted the King, George III., twenty-five times; for while Cosway, the flippant artist, was the favourite with the Prince Regent, Engleheart was selected by his Majesty and honoured by his patronage. So fond, indeed, was the King of this artist that he presented him with a fine portrait he had just painted of his Majesty, returning it to the artist suitably mounted and inscribed, as a mark of royal favour.

Engleheart had a very extensive circle of patrons, and painted most of the leading noblemen, lovely women, actresses, and statesmen of the day. He had a large family connection, in many cases painting almost every member of a family and their friends and relations. He must have worked exceedingly hard, as in some months, for example in May, 1782, he executed as many as twenty-seven portraits, giving one to every day, excluding Sundays. He was appointed miniature painter to the King, but never became a member of the Royal Academy, although he exhibited in its galleries continuously for many years. He painted Queen Charlotte, Ferdinand VII. of Spain, the Duchess of Würtemberg, the Prince of Wales, Sheridan and his wife, Garrick, Pitt, the great preachers Romaine and Madan, Wedgwood the potter and his wife, Mrs. Fitzherbert, the

two Misses Horneck (the "Jessamy Bride" and "Comedy Face" mentioned by Goldsmith), Mrs. Clive, the beautiful Duchess of Devonshire, Mrs. Mills, Miss Young, Admiral Lord Rodney, Sir Joshua Reynolds, and many another great or notable person.

He did a little work in enamel, and there are many pencil drawings which are his work, as well as delightful water-colour studies of landscapes, buildings, and animals. His repute rests, however, on his splendid miniatures, not so brilliant as those of Cosway, but with a force and directness, a strength and dignity which leave little to be desired. Engleheart's work lacks the sparkle and glitter, the flutter and glamour of that of Cosway, but it possesses far greater truth. His pictures are truer portraits than those of Cosway, the countenances are fuller of expression and character, and while the work is far less showy than that of his great rival, it is far more enduring and nobler in result and effect.

In the painting of the hair the two men differ completely, as the hair of Cosway is always treated in masses, while that of Engleheart is painted in lines, sometimes hatched and cross-hatched, but with a clear distinctness not always to the advantage of the portrait when mere beauty is required.

He comes nearer in that respect to the work of the brothers Plimer—Andrew and Nathaniel—especially Nathaniel, pupils of Cosway, but their treatment of the hair is harder than Engleheart's, and his takes a middle position between that of Cosway and that of Plimer.

One feature he has very clearly set forth, and by it his miniatures may readily be identified. The eyes are defined with an almost piercing directness. They are generally a little too clear and a little too large. They are luminous, transparent, and with all the liquid quality which is so lovely in the living eye. They are seldom velvety, but there is a brilliance about them, a fullness, which is a very marked characteristic of this master's work.

The carnations of the features have what is called a juiciness about them, a freshness and vigour of colour, occasionally a little too full of flush, but honest and agreeable, and bearing the direct impress of truth.

He was accused, as were all the artists of that day, and as all artists have ever been and will ever be accused, of idealizing and of flattering, but he did not deserve the accusation.

He painted several persons who were quite plain, some even who cannot but be considered as ugly, and he softened no asperity, indulged in no imagination, and presented them as they were in actual life.

It is impossible for any true artist to rid himself of his artistic perception, to refuse to ignore all the features which tend to plainness, and to amplify those which have the opposite tendency. We would not wish that it should be otherwise, but that is not flattery. There are circumstances, lights, poses, or expressions, in which the plainest of faces will look agreeable and pleasant, but at the same time to those who look

for them the plainer features will be at once apparent. It is the skill of the artist so to place his sitter, so to arrange the light, and so to try to form the expression, as to make the portrait, while thoroughly lifelike and honestly true, as pleasing as possible. This is the case with the work of Engleheart. He always found out the charm which a face possessed, and made the best of it, and when dealing even with its plainest features it is quite clear that he devoted much attention to showing the sitter at his best, and yet at the same time preserving the actual likeness without exaggeration or injury.

There is always expression in Engleheart's faces. There is never that vapid, over-complacent look which betokens self-satisfaction, the smirk of a foolish mind, the vacancy of a weak and trivial attention.

In the poorest countenance he was always able to find some method of gaining expression, and all his portraits bear the impress of this quality. There is at least a glimmer of a soul, and in many of the best of the paintings there is the full development of it, the mind clearly set forth, the power of the artist brought up to that noblest result, delineation of the mind which lies behind the face. I can give him a higher place in the history of miniature art than belongs to Andrew Plimer, by reason of the absence of that factitious quality of pretence to be found in some of the finest works of Plimer, derived no doubt from the influence of Cosway. He is greater than Plimer because he is truer. He does not idealize his features so much as Plimer does.

The regularity of face is not so marked, the bold showy look of the eye not so forced, and the meretricious quality inseparable from the work of Plimer, lovely as most of it is, can hardly be traced in that of Engleheart. The hair, so wiry in Plimer's work, is more natural in that of Engleheart, and the expression of the faces far truer to life, lacking altogether that overbold and over-coquettish fascination which Plimer's ladies so often show.

Engleheart usually signed his miniatures with a simple script capital E, but after his nephew took to painting and exhibiting miniatures George Engleheart added the G to the single initial he had used before, and many of his later works are signed with a G. E., written with the utmost precision in a flowing Italian hand, and often having below the date of the work.

His family carefully preserved all his colours and appliances, and it has therefore been possible to determine how his palette was set, and what was his mode of procedure. His elaborate fee-book enables us also to know whose portrait he painted and at what time, and we are therefore in possession of a considerable amount of valuable information regarding the artist, all of which is set forth in the large volume already mentioned, and to which those requiring fuller information regarding the artist are referred.

The largest collection of his works now in existence belongs to Sir

J. Gardner D. Engleheart, K.C.B., in whose possession are very many superb miniatures, the fee-book and family papers, and the colours, appliances, and relics of the artist. His son, Mr. Henry L. D. Engleheart, has also several fine miniatures. There are many in the possession of other members of the Engleheart family, of the Blakiston family, of Sir Bruce Seton, Lady Currie, Countess Bathurst, Lord Mayo, Mr. Gerald Ponsonby, and Mr. George Mackey of Birmingham.

Other owners of miniatures by the artist are Mrs. Barnett of Biggleswade, Mrs. Clitheroe (who has a beautiful portrait of Lord Uxbridge), Mrs. Crocker, Lord Denbigh (who has two fine ones), Mr. Drake, Earl Egerton of Tatton, Sir Spencer Ponsonby-Fane, Lord Hastings, Lord Ilchester, Mr. Kennedy of Upper Brook Street, Lord Salisbury, Mr. Michael Tomkinson, Mr. Whitehead, and Lord Wharncliffe; but many hundreds of portraits painted by this artist yet await identification, and in very many instances probably are attributed to quite another painter.

Next in importance to the collection retained by members of the Engleheart family is the fine series belonging to Mr. Pierpont Morgan. It comprises seventeen miniatures, including a lovely pair representing the Misses Berry (Plate LX., figs. 1 and 3), and portraits of Mrs. Kensmith, Mrs. Robinson, Lord Rodney, Lady E. Walpole, Lady Piggott, Miss Saintthill, Lady Mary Harvey, Lady Kilmorey, Lady Walpole, Lady Hampson, Sir John Hope, Miss Bedingfeld (Plate LX., fig. 6), Miss Gwyn, and others. I illustrate as representative of his work one of the finest portraits in Sir Gardner Engleheart's collection (Plate LX., fig. 5); one from the collection of Mr. Henry Engleheart (Plate LX., fig. 2); two from Lady Currie's collection, Lord Mountjoy (Plate LX., fig. 9) and a lady unknown (Plate LX., fig. 4); two from Lady Banbury's collection, Mrs. Beale (Plate LX., fig. 10), set in an ivory box, and Mr. Beale (Plate LX., fig. 11); one from the Wallace collection (Plate LX., fig. 8); and one of Lord Robert Fitzgerald (Plate LX., fig. 7), which was recently sold to Messrs. Duveen.

One of the most interesting circumstances in the work of George Engleheart is the fact that he made careful copies in miniature of many of the famous paintings executed by his great master, Sir Joshua Reynolds. In his fee-book he recorded the dates when he made these copies, and these dates are of no slight importance to the student of the work of the President, for they enable him to come to definite conclusions as to when certain pictures were painted, and give other information as to these paintings which is of the greatest interest.

So important did the artist consider these miniature copies, which it is clear he executed with the utmost precision and care, that he had all of them framed with suitable frames, and retained them in his own house as some of his chief treasures, and finally bequeathed them by will specially to various members of his family, naming each one specifically and the person to whom it was to go.

There is very little doubt that the work was actually done in the

GEORGE ENGLEHEART

1
Miss Berry
Owner: Mr. J. Pierpont Morgan

2
George Engleheart
Owner: Mr. H. L. D. Engleheart

3
Miss Berry
Owner: Mr. J. Pierpont Morgan

4
A Lady, name unknown
Owner: Lady Currie

5
Melicent Engleheart
Owner: Sir J. Gardner D. Engleheart, K.C.B.

6
Miss Bedingfeld
Owner: Mr. J. Pierpont Morgan

7
Lord Robert Fitzgerald
Owner: Messrs. Duveen

8
Mrs. Fitzherbert (?)
Wallace collection

9
Lord Mountjoy
Owner: Lady Currie

10
Mrs. Daniel Beale
1787
Owner: Lady Banbury

11
Daniel Beale, Esq., of Fitzroy Square and Edmonton
Owner: Lady Banbury



studio of the President, as it must have taken some considerable time to execute, and perhaps was painted under the very eye of Sir Joshua himself.

Very many of these interesting copies are still in existence, and some of them are of pictures by Reynolds which are no longer in existence, while others enable us to learn the history of certain paintings, whom they represent, and when they were executed.

CHAPTER X.—ANDREW AND NATHANIEL PLIMER[1]

ANDREW and Nathaniel Plimer were Shropshire men, but Andrew was not born at Bridgewater, as Dr. Propert's book, the early editions of Bryan's Dictionary, and other biographies have said. They were the sons of a clockmaker at Wellington, and the parish register gives the following record of the baptism of the younger brother:

"Andrew, son of Nathaniel and Eliza Plymer. December 29th, 1763."

The family was well known in Wellington, and, as far as I have been able to ascertain, the following is a brief pedigree of the Plimers of Wellington.

One Abraham Plimer had four children, William, Thomas, Abram, and John. William, his eldest son, had four children, William, Charles, Annie, and Sarah. Thomas had six children, Martha, Isaac, Rebekah, Thomas, Mary, and William. Abram, the third son, had four children, Sarah, Eliza, Abram, and Nathaniel; and this Nathaniel, who was born November 20th, 1726, and married one Mary (whose surname is unknown), had two sons, Nathaniel and Andrew the miniaturists. The fourth son, John, had also four children, Mary, Rachel, Elizabeth, and Thomas.

Nathaniel and Abram Plimer, the sons of one Abram and the grandsons of another, were clockmakers in partnership, and both sundials and watches are still in existence bearing their names, together or separately, as makers. I have in my possession a watch bearing Abram's name on the works.

Abram never married, but Nathaniel had two sons, as already mentioned, Andrew, born 1763, and Nathaniel his elder brother, born 1757.[2]

The two boys were both brought up as clockmakers, but, greatly disliking the business, they joined a party of gipsies with a caravan and menagerie, and wandered about with them for many months in the hope of getting near to London and there studying art. While with the gipsies they painted scenery for a village play, and also decorated the front of the menagerie van with figures of animals and men, which are said to have been so satisfactory that the gipsies begged them to remain with them, and promised them every favour and the prettiest girls of the tribe for their wives. During this period they made their own brushes from bristles, horsehair, and the hair of various animals in the menagerie; compounded

[1] See "Andrew and Nathaniel Plimer," by G. C. Williamson. George Bell and Sons, 1903.

[2] For much of this information, and for the clues by which I obtained the remainder, I am greatly indebted to Miss Rose Eyton, Mr. A. H. Smith, churchwarden, Mr. Shaw, and Mr. Webb, all of Wellington, Salop, and to the Rev. Joseph Fernandez, LL.D., of Paddington, and to Miss C. Jocelyn Ffoulkes of Eriviatt.

their own colours from various plants, and did not hesitate to steal decorators' paints in the towns through which they passed. They carefully disguised themselves and stained their faces with walnut juice in order to look like gipsies. In this condition they remained for more than two years, first wandering through Wales and Western England, and then gradually drawing nearer to London.

They were, however, quite determined on greater things, and when the travelling vans reached Buckingham they washed their faces, deserted their friends, and walked on into London with all their worldly possessions on their heads, tied up in two red and yellow shawls. The parents, on learning that their resolute sons had reached London, sent them some money, as the lads were nearly starving, and they at once began to take lessons in drawing. Eventually Nathaniel entered the employment of Henry Bone the enamellist as an assistant, while Andrew became personal servant to Cosway in order to be near to the artist.

It would appear that Andrew Plimer had at first no other chance of becoming an artist than that afforded him by domestic service, and that he was so eager to be near to an artist of repute that he presented himself to Mrs. Cosway in 1781, when he was about seventeen, and the Cosways, who had recently married, were living in Berkeley Street, and begged to be engaged as studio boy. He pleased Mrs. Cosway so much by his determination and by his pleasing manners, that she took him into her service, and at first he was employed in cleaning the studio, grinding and mixing colours, arranging the easels, and announcing the callers. With the Cosways he moved to Schomberg House, but had been there but a few days when Richard Cosway detected him attempting to copy one of his miniatures, and doing it with such skill and with such "applomb"—to use the misspelt word which appears in one of Cosway's letters—that the artist speedily discovered the making of a clever miniature painter in his young servant.

He then seems to have sent Plimer off to a Mr. Halle (or Hayle) that he might learn drawing from him, and with this master he apparently remained for a year or more, employing himself in the intervals of his tuition in similar work to that in which he had been engaged while in the studio of Cosway, so as to earn the tuition which he received. It seems probable also that Cosway, at that time in the heyday of his prosperity, paid this certain Mr. Halle (or Hayle) something that he might teach Plimer the art of drawing.

I cannot tell for certain who this unknown teacher was, but I am disposed to think that it was John Hall the line-engraver, who was at that time living in Soho. He was a Colchester man who had come to London early in his life, having developed considerable talent for drawing, and was placed under the care of Ravenet the engraver, with whom at that time as a fellow-pupil he found W. W. Ryland. The first friends and patrons of Hall were Sir Stephen Jansen and Jonas Hanway. He

engraved several portraits after Reynolds, Gainsborough, and Hoare; subject pictures after West, notably the "Battle of the Boyne," which he presented to the King, "William Penn and the Indians," and "Oliver Cromwell dissolving the Long Parliament"; and eventually, on the death of Woollett, he became historical engraver to George III. He executed also several plates for Alderman Boydell, and his portrait by Gilbert Stuart is in the National Portrait Gallery. He died in Soho in 1797.

This was the man to whom I believe Plimer was indebted for his early instruction, and it is quite evident, if that was so, that he did not give proper attention to the tuition which he received. Hall was a most conscientious and correct draughtsman. Plimer was a very inaccurate and careless one. There are faults of drawing to be discovered in almost all the important works of Plimer, especially in his groups. The limbs are too long, the necks are often misshapen, the hands and faces out of proportion, and the shoulders incorrectly drawn, defects which often impair the beauty, great as it is, of the finest works of this master.

It is of course quite possible, however, that these errors of drawing can be traced to another cause, as the drawing of Cosway was notoriously careless, and Plimer, who followed his master closely in so many respects, may well have felt that it was permissible even to sin in such good company. The "stayned drawings," of which Cosway did so many, are fruitful in faults of drawing, notably in the exaggerated length of the limbs, and Cosway, with all his sense of grace, too often set the head askew upon the neck, and made some feature of the countenance too prominent at the expense of others.

By 1783 Plimer was back again with the Cosways at Schomberg House, and very possibly he was there even earlier than that date, but of this I am not certain.

Whether Nathaniel, who had by this time left Bone's studio, accompanied his brother to Schomberg House cannot be stated. It is believed that he did, and it is certain that both brothers are spoken of in contemporary letters as the "pupils of Cosway." Nathaniel is only once, and that very casually, mentioned by Cosway, who would appear to have been fond of both brothers; but for Andrew, who terms him "my beloved master," he had a very special regard and affection. He frequently walked out with him, took him to the play, and went to the public gardens with him; and upon one occasion, evidently in reference to the Scripture story, said, "Andrew will be my Elisha," adding with a highly characteristic touch of vanity, "if I am not constrained to carry my mantle up to Paradise with me."

Andrew stayed with Cosway till 1785, leaving him then to set up a studio for himself. This he did at 32, Great Maddox Street, Hanover Square, now called Maddox Street, and deriving its name from that of the person who built and laid it out about 1720. He seems to have been there for one year only, as in that following his address appears in

the catalogue of the Royal Academy as 3, Golden Square, then a very fashionable neighbourhood. It was from Great Maddox Street that he sent the first pictures he exhibited at the Royal Academy, No. 38 and No. 202. The first named was a portrait of "A Poor Boy in a Cold Morning," so the catalogue informs us. No. 202 represented the "Death of Don Louis de Velasco, at the storming of the Moro Fort at the Siege of Havana," and in this I find another piece of evidence that the person who is spoken of in the Cosway papers as Halle is none other than John Hall, as the historical subject of this picture is exactly what Hall was in the habit of selecting for his engravings, and in fact he did in one plate represent another scene in this same engagement. Item 325 at this same exhibition was a case of five miniatures, but none of them are named, and it is not now possible to determine whom they represented.

In 1787 Plimer was at 3, Golden Square. In 1796 he changed house, going from No. 3 to No. 8, and there he remained till he married.

The important event of the marriage of Andrew Plimer took place at Wicken, in Northamptonshire, on February 21st, 1801, and was conducted by the Rev. Mr. Reed. The ceremony was graced by the presence of Richard Cosway and his wife, as well as of Jeremiah Meyer and another unknown member of the Royal Academy, all four of whom seem to have journeyed down to the little country place in a postchaise, in order to be present on the interesting occasion.

Mrs. Plimer came of an old Northamptonshire family, the Knights of Slapston, who had been settled in that place since 1573.

Joanna Louisa Knight was the daughter of John Knight and Frances Woodcock, who had been married at Lambeth on February 13th, 1768. She was born on July 27th, 1774, at Birchin Lane, in the City of London, where her parents then resided, as they were merchants in a very fair way of business, and was baptized at the church of St. Michael, Cornhill, in the August following, by the Rev. Mr. Romaine, a well-known Calvinistic preacher. She was one of ten children. The next daughter to Louisa, Mary Ann Knight, was a miniature painter.

Andrew Plimer and his wife had five children, four daughters and one son, the latter of whom died when quite a child. Of the four daughters one only, the eldest, Louisa, married. Her husband was John Scott, M.D., of Edinburgh, and there were two children from the marriage, which took place on May 8th, 1830. The elder of these, William Henry Scott, died unmarried in 1855, and the younger, Frances Margaret, who married in 1862 the Rev. John Rose Dakers of Hawick, still survives.

The other three daughters of Andrew and Joanna Plimer were Joanna (born 1803, died 1846), Charlotte (born 1804, died 1845), and Selina (born 1809, died 1841). Mrs. Plimer survived all her family save the eldest daughter, at whose house she died.

Her death occurred at Hawick Manse in 1861, October 18th, at the age of eighty-eight, and she was buried in St. Cuthbert's churchyard at

Hawick. She had passed all the remaining years of her life after the death of her husband with Mr. and Mrs. Scott at Hawick.

Mrs. Scott died January 30th, 1864, at Edinburgh, her husband having predeceased her.

It does not appear that Mr. and Mrs. Plimer were able to go away for a honeymoon after their marriage. They appear to have come up almost at once to town, where perhaps some important work awaited the artist; but in the following August they went off with two friends and one of the sisters of the bride for a short holiday, and part of a diary relating to this trip is still in existence.

The tour is supposed to have extended into Devonshire and Cornwall, and then Plimer and his wife with their friends returned to London, and settled down in Golden Square.

We have no account whatever of the remaining few years which Plimer passed in London. He exhibited one portrait only at the Royal Academy in 1801 and two in 1804, but the names of neither of the sitters are given in the catalogue, and they cannot therefore be identified.

In 1803 Plimer executed the first of the Rushout commissions, sending a portrait of Lady C. Rushout (Plate LXI., fig. 1) to the Royal Academy.

A little later than that he executed his famous group of "The Three Graces," representing Lady Northwick and her three lovely daughters, and then, rather later still, he painted separate miniatures of each of these ladies and of their mother, one of which portraits is illustrated on Plate LXI. (fig. 2). What appears to be a preliminary trial for the group has recently come into the possession of Lord Hothfield. It is a small miniature, about a quarter the size of the finished group, and the three sitters are not arranged upon it as they are in the group; but the miniature has every appearance of being Plimer's work, and probably conveys his first suggestion as to the large miniature which hereafter was to make him famous.

Three miniatures were exhibited in 1805, one representing Master Cunningham; another, said to be a Miss Wilhelmina Leventhorp, whose sister was painted as "A Lady, name unknown," the following year, and whose portrait is now to be found in the collection of Mr. Pierpont Morgan, bearing the initials W. C. L. on its reverse, and a portrait of a Mrs. Mortimer.

In 1806 Plimer sent the portrait of the other Miss Leventhorp to the Academy, and also a portrait of the Hon. Colonel Acheson. The former cannot be traced, the latter was a short time ago in the possession of Messrs. Duveen.

In 1807 he sent in the portraits of four children, probably the lovely group of his own family (see Plate LXI., fig. 5), and in 1810 two pictures were exhibited, one representing "Indolence, a Portrait of a Gentleman," and the other a "North Devon Country Farmer." The former cannot be found; the latter is said to be the one which has always remained in the

ANDREW PLIMER

1
Lady Caroline Rushout
Owner: Mr. E. M. Hodgkins

2
The Honourable Anne Rushout
Owner: Mr. J. Pierpont Morgan

3
Mrs. Andrew Plimer
Plimer family collection

4
Mrs. Collier Dawkins
(née Forbes)
Owner: Mr. J. Pierpont Morgan

5
The Four Children of
Andrew Plimer
Plimer family collection











possession of the Plimer family, and has been called by them "An Irishman." It appears opposite to this page.

After this date Plimer's name disappears from the catalogue of the Royal Academy for some time, and only twice again is it to be found, when he exhibited in 1818 and in 1819.

His wife's sister had by this time become well known as a miniature painter, having commenced the work in 1802 in order to help her parents, who had suffered some reverses, and were getting very little from their land in Northamptonshire. It is from one or two of her letters, which have been preserved, that we hear where the Plimers were. In 1815 she wrote to her brother Charles, who had gone out to the United States, and, settling down as an artist in Philadelphia, had written to her at Wicken, near Stony Stratford, complaining of bad times and poor employment, and longing to be back "in Old England." In her reply to him she says that the Plimers were about to go on to the West of England, as he had more promises of work offered him there than he could get in London, where there were "so many artists all worrying for work, and all ready to kill one another in order to get it." She also complains that Plimer was not so ready as she could have wished to take what was offered him, "having been a little spoiled by the praise which he got from the very great, for some lovely works," probably referring to the Rushout commissions.

In 1815 Miss Knight was able to take a studio in Old Bond Street, and from there she wrote to her brother Charles on February 3rd, 1815, as follows: "Louisa [that is, Mrs. Plimer] and her family live at Exeter. She has four very beautiful girls, now almost grown up, very clever without being taught much, for their education has been none but what Selina [another sister of Mrs. Plimer, who lived with them] has given them. Plimer paints a little at Exeter, and will I hope leave his girls enough to live as they have done, but they may as well be where you are [Philadelphia] for anything we can see of them. It is such a distance. Louisa visited me last summer; she looked old and has lost much of her former beauty, but that is of course at her age."

We happen to know the name of his housekeeper while he was in Exeter. She was one Mary Pidding, and into her possession in some way or other came a miniature (5 by 4 inches) of the three Rushout girls, which was sold at Christie's in July, 1896. It had been purchased from this person a great many years ago by the owner, who sent it to Christie's for sale.

We also know, thanks to the kindness of Mr. W. J. J. Norton, that Plimer lived a few doors above St. Sidwell's Church, as Mr. Norton when a lad resided next door to Plimer. Our correspondent, however, was but seven years old when Plimer died, so that beyond having often heard his grandparents speak of him as a very clever artist, he has little information to give.

Of the Plimers' life in Exeter we know hardly anything; all that can be ascertained is to the effect that they lived very quietly, kept very much to themselves, and knew very few people. He was considered a proud and reserved man whilst in Exeter, as he would not allow his girls to associate with the neighbours. They were pronounced to be lovely and well-mannered girls, light of foot, tall, upright, and of easy carriage, and could have held their own in any society had their father allowed them to go about. Their names occur twice in lists of those attending balls in Exeter, and they were said to be most elegant dancers; but they were quite children, the eldest being only fourteen, despite their aunt's remark that they were "almost grown up," and it is probable that the two entries of the names of the elder girls which appear in the Assembly room lists at Exeter refer to children's dances rather than to what would nowadays be called balls. The delightful group of three of the children, which has always remained in the possession of the family, was painted before they left town, probably about 1808, when the boy was about three years old. He is supposed to have died when about eight years old, and before the family left London, but the date and circumstances of his decease cannot now be ascertained.

Selina, the youngest child, was born in Devonshire, at Bickington, in the parish of Freemington, in 1809, and was baptized almost at once, as she was an exceedingly delicate child.

In 1818 we hear of the family back again in town, living in Upper York Street, Montague Square, and then for a couple of years, as already mentioned, his name appears again on the lists of the Royal Academy.

In 1818 he sent in portraits of Lieut.-Colonel Grey, Mr. H. Bunn, and "A Child," the last named being, it is believed, one of his own children, and very probably the portrait of Joanna, which appears here.

In 1819 he sent in a miniature of Mrs. Colonel Hughes (whose portrait, and those of her husband and a group of her children, were painted also by Mary Ann Knight), which cannot be traced, and in the same year there is an entry of his name in the catalogue of the British Institution as exhibiting three works in that gallery. It is very curious if these three pictures were the work of our artist, as on no other occasion is he known to have painted large historical or landscape works such as these were, his pictures in oil having been confined to portraits. The pictures in question are described in the catalogue as:

A Winter Scene, 2 ft. 9 in. by 5 ft. 1 in.

Telemachus landing, 4 ft. by 4 ft. 9 in.

The Finding of Moses, 3 ft. 11 in. by 4 ft. 9 in.

but whether in oil or in pastel is not stated.

There are no works of Plimer known which in the least resemble these three, and there are but three of his large portraits in oil now remaining; but as the entry is of an Andrew Plimer, and there was hardly likely to have been a second artist in London bearing that name, we must

ANDREW PLIMER

1
The Duchess of Devonshire
Collection of Mr. E. M. Hodgkins

2
The Duke of Devonshire
Collection of Mr. E. M. Hodgkins

3
H.R.H. Princess Amelia
Collection of Mr. E. M. Hodgkins

4
The Robinson Children
Grandchildren of Lord Clive
Collection of Sir S. Walpole

5
A Lady, name unknown
Fairfax Murray collection

6
Master Parke
Afterwards Lord Wensleydale
Collection of Mr. E. M. Hodgkins

7
Isabella, Duchess of Rutland
Belvoir Castle collection



suppose that they were his work. Perhaps they were commissions, or else very possibly experiments to try to catch the public attention in another field of work, supposing that commissions were coming in but slowly for miniatures and portraits.

In about 1820 Plimer seems to have started off to travel about, leaving his wife and children at home, probably in London. We hear of him in Reading, in Brighton, in Devonshire, Cornwall and Dorsetshire, in Wales and in Scotland, but there are no papers remaining to give any details of these travels. He kept a diary of them, but it was probably burned in the fire which occurred later on in his house at Brighton.

In Scotland he seems to have been very successful in obtaining commissions, and we are told that he stayed in many houses painting several miniatures in the same family, and that in this way he was able to save money, and put it aside, as his expenses were comparatively small.

In a letter which his brother-in-law, Mr. Brook Knight, wrote to his brother Matthias from Plymouth, July, 1834, we read:

"I am surprised to find that Plimer is not gone. I thought he only waited for fine weather. Remember us to him, and wish him a safe journey to Scotland. I think he would live as cheaply hereabouts."

In the following year Plimer settled down with his family at Brighton, and in another letter from the same brother-in-law to Matthias we find the following entry, dated September, 1835:

"I am glad to hear Plymer [*sic*] got so many pictures to paint. I suppose he more than cleared his expenses. I wish I may find it answer as he did in Scotland, but from what I hear it will not turn out so cheap as this place. I hear Mary has been to Brighton to set them to rights, and I hope that they will find it answer."

At first he took a house in the Old Steyne, but soon after that moved into Western Cottages, and there he lived till the date of his death. At that time one of his friends mentions him in a letter as a "prosperous and very high-spirited man, thinking of buying an estate in Northamptonshire, near to his wife's old home, and settling down there." He was not, however, to carry out this cherished wish, for two years after he had come to Brighton he was dead.

He died on January 29th, 1837, aged seventy-four, and the announcement in the "Gentleman's Magazine" of the time, No. 334, Part I., describes him as "for many years an eminent miniature painter of Exeter."

The entry of his burial is as follows: "Andrew Plimer, Western Cottages, Brighton, buried February 4th, 1837, aged 74 years."

His funeral was evidently a very plain one, as Mrs. Brook Knight, writing in 1837, after the death of her husband, which had taken place at Plymouth, says: "The funeral is to be like poor Plimer's, plain and simple."

It took place in the old churchyard at Hove, and the tomb, covered

by a flat stone, is just behind the church and quite close to that of Copley Fielding. Unfortunately neither of these tombs has been much cared for, and it is not easy to read the inscriptions on them. In the case of Plimer there are two words which are quite undecipherable, although the stone has recently been cleaned in order to make clear what was cut upon it.

The inscription, so far as it can be read, is as follows:

HERE LIETH THE REMAINS OF
ANDREW PLIMER ESQUIRE
LATE OF BRIGHTON
FORMERLY OF EXETER . . .[1]
LONDON
HE DIED 29TH JANUARY 1837
AGED 74 YEARS.

Plimer left behind him a fortune of five thousand pounds, which was in the 3½ per cent. reduced annuities, besides some other estate.

The details which I have been able to obtain about the life of Nathaniel Plimer are so exceedingly scanty that they give but the very barest outline and leave almost every fact of importance unrecorded. The most careful search has failed to detect the existence of any of his descendants who could supply information as to the man. There were certain relations living in Scotland a short time since, who parted with several of his works which they had inherited, but they apparently have no information as to their ancestor which they can give.

The date of his birth, 1757, is known, and the place at which he was born. His early experiences have already been narrated, as they follow those of the younger brother Andrew, and we are aware that Nathaniel entered the service of Henry Bone the enamellist as a servant, and soon left that position to take up his abode in the house of Richard Cosway with his brother Andrew, and that both of the young fellows were pupils of his.

It is in 1787 that the name of Nathaniel Plimer first appears in the catalogue of the Royal Academy, and he was then living either at 31, Great Marlborough Street, as one edition states, or at 31, Great Maddox Street, as another informs us.

In 1801 he was at 81, New Bond Street; in 1815 at 13, Paddington Street; and then we have no further trace of him, and he is said on Redgrave's authority to have died in 1822.

He only sent twenty-six works in all to the Academy, and of those one only is named, the portrait of one Isaac Perrins, which he sent in 1790. We do not know whom he married, but we do know that he had four children, Georgina, Mary, Louisa, and Adela, and that one of them, Adela, married the artist Andrew Geddes, and had offspring. One

[1] Three words cannot be read; probably the first is "and"; the others perhaps "Golden Square."

portrait of Adela belongs to Mr. Andrew Geddes Scott of Edinburgh, and other portraits of her to Mr. Pierpont Morgan.

Where Nathaniel Plimer died is not known, nor where he was buried; nor are we able to offer any information as to his family. His immediate relations are stated to have gone to the colonies, with the exception of the members of the Geddes family, who remained in Scotland.

Nathaniel himself is said to have been a man of the most violent and ungovernable temper, giving way at times to terrible outbursts of violence.

Nathaniel Plimer signed his miniatures with small initials in the same manner as his brother, and almost always added the date as well.

His works are his monument; many of them are really lovely, quite as fine as any artist of the eighteenth century was able to produce, and worthy of the very highest praise.

A few of them appear on Plate LXVII., and included in the series is the portrait of a lady in the Salting collection (fig. 12), which I consider to be one of the loveliest things that this artist ever executed. Another lovely portrait is that of Mistress Mitchell, 1787, formerly Miss Gunnell (fig. 13); and a man's portrait—Alexander Sprot, Esq., of Edinburgh, 1788 (fig. 10)—is almost equally perfect. Both of these also belong to Mr. Salting.

Lord Hothfield has a fine miniature of Mrs. Dawes, 1788 (fig. 9), and Messrs. Duveen lately acquired a portrait of Lord Cowley (fig. 11), which is of remarkable excellence and very unusual shape.

Andrew Plimer must in many ways be given a place below that of Cosway, but surely never was artist more difficult to place than this man of varied abilities.

Cosway never attempted such groups as Plimer was able to accomplish. Cosway had very little skill in combining figures, in grouping and in painting more than one person in a picture. In his most successful portraits of two children nestling together, as, for example, those in the Granville and Bessborough families, he repeats the same attitude again and again, and spoils the picture by striking errors in proportion. In the composition of a group, Samuel Shelley, a man of far less fame and of far smaller abilities, was very much his superior.

Plimer, on the other hand, excelled in grouping, and, although his Rushout portraits are his supreme effort, works of wonderful charm and beauty, yet the other groups, the Ravensworth daughters, the Affleck family, the Westmeath mother and child, the Robinson children (Plate LXII., fig. 4), and above all the oil portrait of Mrs. Plimer and her daughter Charlotte, show that his skill in "The Three Graces" was not only a *tour de force*, but that the ability which dictated the composing of the figures never really left him all his life.

When we come to consider his ordinary miniatures, we place him both above and below Cosway. He is below him in point of draughtsmanship; Cosway drew badly, but Plimer worse. He is below him as regards the quality of charm. There is a brilliant, almost meretricious quality

about the works of Plimer, an over-showiness, a flaunting of beauty, which marks them out, and to that extent spoils them. There is a characteristic unnaturalness about the hair, a wiriness too defined and hard to be altogether pleasant, as well as a mannerism about the treatment of the eyes which is distressing, although the brilliance of the finished result is undeniable.

The Cosway fault of idealization is carried still further by Plimer. His women cannot have been all of them so lovely as he represents them. Never surely had they all those full expressive eyes, that regular-shaped elegant nose, that perfect mouth, long neck, and snowy bosom. They were not all waiting for praise, expecting it, looking for it, as they appear to be in so many of the portraits; nor could all of them have been so piquant, sweet, and so perfect in form as they appear to have been when we look through a collection of his miniatures.

The personal equation can never be eradicated from the works of the artist. He is bound to express his own feelings in a portrait, and one would not desire it otherwise; but this personal sense of beauty can be carried too far, and it is clear even from a superficial look at the miniatures of Plimer that he did carry it too far.

One may grant that sisters are often very much alike, but it is hardly conceivable that four sisters, such as the four girls of the Forbes family (Plate LXI., fig. 4), whose portraits now belong to Mr. Morgan, can have resembled each other to such a degree, or that the other three sisters, whose pictures are now to be found in the collection of Lord Hothfield, should have been at the same time so much like each other and have resembled so closely the girls of the Forbes family.

We know that the Rushout girls (Plate LXI., fig. 2) very closely resembled each other, and were exceedingly like their mother, from whom they inherited so great a share of their good looks; but we can hardly believe that the mother was not flattered by being made to look even younger than her fair daughters, and as to the girls themselves, we can hardly tell one from the other, so closely is the family resemblance carried through them all. There is no doubt that in these cases, lovely as were the results, the artist is to be blamed, and we cannot acquit him from the charge of flattery, nor the kindred fault of over-idealization.

There are times, however, when Andrew Plimer mounts higher than Cosway in his portraits of women. There are some which are of surpassing charm. Take for instance the one of Mrs. Ker of Blackshiels. Where could a more piquant and lovely face be found, through all the long ranks of eighteenth-century miniatures? The portrait of Lady Caroline Rushout belonging to Mr. E. M. Hodgkins (Plate LXI., fig. 1), the exquisite one of the Duchess of Rutland at Belvoir (Plate LXII., fig. 7), those of Princess Amelia and the Duchess of Devonshire in the Hodgkins collection (Plate LXII., figs. 2 and 3), the one of his own wife belonging to the family collection (Plate LXI., fig. 3), more than one beautiful girl in the Morgan

collection, and the charming lady in Mr. Murray's collection (Plate LXII., fig. 5) can hardly be surpassed in loveliness by any works which Cosway in his best period ever accomplished. True, there are faults of proportion and of drawing in all of these, but these are equally to be found in the works of Cosway, and in a certain delicate beauty, flower-like and tender, hardly anything can be found to surpass the works of Plimer at his best, and few things can be compared in charm with the portrait of his own wife which has just been mentioned.

It is, however, in portraits of men and boys that Andrew Plimer is at his best. Fine as are his women, there is, as we have already stated, the fault of too close resemblance one with the other, too much idealization about them, to prevent them from ever attaining the highest position. in art. In men's portraits the artist was more successful.

His own portrait in the Morgan collection, Master Parke in the Hodgkins collection (Plate XLII., fig. 6), the boy Thomas Day belonging to Lord Barnard, the lad Beckford belonging to Mr. Drake, but above all the Duke of Devonshire (Plate LXII., fig. 1) which Mr. E. M. Hodgkins acquired at Foster's sale-rooms from a member of the Cavendish family, show us of what superb work the artist was capable when he, on the all too few occasions, attempted the painting of a man's or a boy's portrait.

There was not the temptation to flatter in such a case; there was not the irresistible desire to make a lovely picture and to bring a flush of high satisfaction into the face of the fair sitter before him, nor the same reason for adopting his own ideas as to the colour of the eyes or the shape of the mouth. He was not in such a case led astray by the delicate beauty of the girl before him, while the gorgeous colouring of the coats worn by the men gave him the chance of gratifying his own sound love of colour and of producing a portrait full of noble effect.

It is still more strange to find that the artist was at his very best when he left his own favourite work, and that he drew bolder and stronger portraits on vellum, card, or paper than he ever accomplished on ivory, and to mark that when he attempted oil he even surpassed himself again; and at least two of his oil portraits are grander, better drawn, better conceived, richer in colouring and more noble in technique, than any of his delightful works in miniature.

It may be that the use of the brush with oil colours was only a pastime with him, and then only when he had attained to a position of success which gave him spare time, and therefore it was that he obtained such a success. It is more likely, however, that the miniature painting by which Plimer is known was not really the work in which he would best have succeeded. He was trained for it and constantly practised it, but his true *métier* was work in oil and in pencil, to which he never had sufficient leisure to give full attention. Whatever the reason may be, it is clear that from a purely artistic point of view he was greater in these pencil drawings, and in the large coloured sketches, and in portraits in

oil, than he was in works in miniature. His hand acquired a freedom which it otherwise lacked; his drawing was not so cramped, and therefore more accurate; while he was able to put just the same charm into the larger works as he gave to the miniatures, and even with their sketchiness and want of finish they were as characteristic of his hand as were the works by which he is better known. He does not, however, seem to have realized their beauty, as his works in pencil and oil were not given to the world, but have remained hidden in the possession of his own family until the fortunate chance which has enabled me to produce them here. Nor must the rough sketches in his note-book be overlooked. There is a freedom and crispness about them, and the many-sided character of the man, his lurking sense of humour, his affection for lines of beauty, will receive fresh manifestation when the sheets of drawings in pencil from his sketch-book are examined.

The position of Nathaniel Plimer has already been referred to. It is even more difficult to pronounce a judgement upon him, because there were times when he far surpassed Andrew, and produced tiny portraits so full of life and charm as to surprise even those who believed themselves acquainted with his best works. There are other times when his portraits are very ordinary, and when mediocre is the only word to be used of them. So few of the miniatures of this very variable artist can be identified that it is not easy to judge of his work. There are miniatures in which he is as great as Ozias Humphrey, and has more life in him than that eminent man was ever capable of showing. Sometimes his finish rivals that of Smart, his colouring that of Humphrey and Nixon at their best; and then, in the very same year, as shown by the dates, we find a portrait which cannot be compared with either man in any way favourable to Nathaniel.

CHAPTER XI.—THE ROYAL ACADEMY: ITS MEMBERS AND EXHIBITORS

THE foundation of the Royal Academy in 1768 marks an epoch of great importance in the history of English art. It may well serve as the occasion for the consideration in this place of those miniature painters who became Academicians either at the time of its foundation or shortly afterwards joined its ranks, as well as of those who, not being members of the Academy itself, exhibited at its galleries and thus added their fame to its lustre.

From this chapter we except, of course, the celebrated Cosway, who has already been considered in a chapter to himself; his famous pupils, the brothers Plimer, and his great rival George Engleheart, who have secured attention in earlier pages.

There were societies of artists in London whose exhibitions preceded the foundation of the Royal Academy. "The crowds," says Mr. Eaton, "that attended an exhibition of pictures in the Foundling Hospital suggested to many artists a way of making money hitherto unexpected." The two bodies which sprang from the movement were the Society of Artists and the Free Society of Artists. The latter ceased to exist in 1774. "The former," again to quote the chronicler of the Academy, Mr. Eaton, "flourished, and in 1765 was granted a Royal Charter. But though prosperous it was not united, and a number of the members presented on November 28th, 1768, a memorial to the King soliciting his gracious assistance, patronage and protection," in establishing yet another society for "promoting the arts of design." "The instrument by which the King assented to this petition is dated 10th of December of the same year, and remains to this day the Magna Charta in all essential particulars of the Society."

The twenty-eight nominated members first met together on the 14th December, and upon January 2nd, 1769, they opened their schools at some rooms in Pall Mall, a little eastward, we are told, of the site now occupied by the Junior United Service Club, the President, Sir J. Reynolds, on that occasion delivering the first of his famous discourses.

The schools and offices were removed in 1771 to the rooms which were given by the King in his palace of Somerset House, but the exhibition continued to be held in Pall Mall till the completion in 1780 of the new Somerset House, when the Academy took possession of the rooms which the King had stipulated should be provided for it in the new building. Here it remained till 1837, when the Government, requiring the use of these rooms, offered in exchange a portion of the National

Gallery, then just erected. Later on these rooms were needed for the extension of the Gallery, and therefore, after prolonged negotiation, the lease of old Burlington House and a portion of the garden behind it were granted in March, 1866, to the Academy for 999 years, at a peppercorn rent, subject to the condition that the premises shall be at all times exclusively devoted to the purpose of the cultivation of the fine arts. The Academy at once proceeded to build, and the schools were opened in 1869, further additions being made in 1884. An upper story was also added to the house in which to place the diploma works, the Gibson statuary, and other works of art; and the Academy, we are assured, has spent in all on these buildings more than £160,000, and maintains them entirely at its own cost.

The original Royal Academicians were the following: Sir J. Reynolds (President), B. West, F. Bartolozzi, G. B. Cipriani, Angelica Kauffman, F. Hayman, F. Cotes, J. Meyer, M. Chamberlin, T. Sandby, N. Hone, F. M. Newton, N. Dance, G. Barret, C. Catton, P. Sandby, I. Richards, D. Serres, R. Wilson, T. Gainsborough, F. Zuccarelli, J. Baker, Mary Moser, W. Chambers, J. Gwynn, G. Dance, P. Toms, S. Wale, E. Penny, W. Tyler, J. Wilton, G. M. Moser, R. Yeo, and A. Carlini.

Of these two only (Hone and Meyer) were painters in miniature, and they only practised the art occasionally, Hone during fifteen years exhibiting in the galleries only two miniatures, and Meyer in twenty years only eighteen. In the opening exhibition there were but five miniatures, the two Academicians contributing three, the remaining two works being sent in by Samuel Cotes and James Scouler.

The two enamels by Meyer represented the Prince of Wales and the Bishop of Osnaburg; Hone sent an enamel to which no name was attached; the single work exhibited by Cotes was of Mrs. Yates; and Scouler, who then lived in Great Newport Street, sent a miniature of a Turk.

There were more miniatures in the next exhibition. Christopher Barber sent one in oil of a young lady; R. Crosse, one of a lady playing on a guitar; Meyer exhibited their Majesties, in enamel; J. Kitchingman sent an "actor in character"; Cotes sent five portraits, Scouler two, Lewis Vaslet of York sent in three, and Peter Wingfield and J. Hay were also exhibitors. Cosway also contributed to this exhibition what was probably an oil portrait and not a miniature.

So few of the miniatures exhibited in the early days of the Royal Academy had the sitters' names attached to them that it is not worth while to give *in extenso* the list of the portraits of "A Lady" or "A Gentleman," which were sent to the galleries; but it may be of interest to go through the names of those artists who exhibited miniatures, and see how they gradually increased in number, and when the more famous artists first began to exhibit.

In the third exhibition we find the names of Cotes, Cosway, Rich. Crosse, J. Kitchingman, Meyer, Scouler, Vaslet, and Woodward.

In the fourth appear Christopher Barber, John Bogle, of 1, Panton Street, Peter Brown, Cotes, Cosway, Crosse, Horace Hone, Meyer, James Nixon, and Nathaniel Smith, of 7, Portland Street.

In the fifth there are Bogle, Cotes, Crosse, George Engleheart (for the first time), Horace Hone, living with his father, Daniel Keefe, Kitchingman, Nixon, J. Singleton, of King Street, Covent Garden, and N. Smith.

The sixth exhibition gives us the names of Bogle, Cosway, Cotes; Wm. Craft, the enameller, of St. Martin's Lane; Crosse, Engleheart, Horace Hone; John Hawes, an enameller, of 13, Fleet Street; Alexander Judlin, of James Street, Covent Garden; J. Mauris, an enameller, of 2, Leicester Square; Meyer, who sent in the portraits already mentioned on page 146, which at one time belonged to the Earl of Chichester; Moser, the Academician, who was working at that time in enamel; Nixon; Shelley (for the first time), who sent in a portrait of the three sons of a nobleman; Sheriff, then living at 35, Lamb's Conduit Street; Jos. Singleton, of King Street, Covent Garden; Samuel Smart, of 3, Old Bond Street; Wm. Smith, of Berwick Street, Soho; Spicer, the enameller, of Henrietta Street, Covent Garden; and Wingfield, who lived in St. Mary Axe.

In 1775, the seventh exhibition, the list is still longer, and includes some more fresh names, persons of whom little or nothing can now be said. There are Mary Benwell, of Warwick Court, Warwick Lane; Bogle, Cosway, Cotes, Craft, Crosse; T. Cubitt, of Vere Street, Oxford Chapel; R. Davey, of 41, Charlotte Street, Rathbone Place; Donaldson, of King Street, Soho; Engleheart, Horace Hone, Howes; Thos. Hull, of 14, Mark Lane; Judlin; D. Keefe, of 21, Theobalds Row; Kitchingman, Mauris, Meyer, Moser; Thos. Redmond, of 1, The Grove, Bath; Scouler, Sheriff, Singleton, S. Paul Smart, Spicer; A. Toussaint, of 5, Denmark Street, Soho; and Wingfield.

In the eighth exhibition there are the same familiar names and still more new ones. James Alves, of New Bond Street, leads off the catalogue, followed by Benwell, Bogle, Cosway, Cotes, Craft, Crosse, Engleheart; J. Gaskell, of 4, Bells Buildings, Salisbury Court, and afterwards of King Street, Covent Garden; C. Handasyde, of 3, Hatton Street, an enameller; H. Hone, Howes, Hull, Judlin, Kitchingman, Meyer; J. J. Miltenberg, another worker in enamel, living at Dean Court, New Round Court; P. M. Morland, of Manchester; Moser, Nixon, Redmond; Samuel Rickards, of Pall Mall; Shelley, Sheriff, Scouler; John Skinner, of 112, Wardour Street; Paul Smart, of 48, St. Mary Axe; A. Taylor, of 22, Rathbone Place; Toussaint; and Thomas Wogan, of 16, Salisbury Street.

The ninth exhibition adds more still to our list of painters both in miniature and in enamel, of whom practically nothing save their names and addresses are known. In addition to all the old names we find the following new ones: Benjamin Bowring, of 21, Wells Street; Richard

Collins, of Beaufort Buildings; Richard Corbould, of 75, Chiswell Street; George Cumberland, of 37, Friday Street; Thomas Day, of 24, Great Portland Street; Diana Deitz, of 5, Great Pulteney Street; Andrea and Alessandro Graglia, of 5, Bridges Street, Covent Garden, and afterwards of 41, Poland Street; — Hill, of 18, Fleet Street; Henry Pelham, of Leicester Fields; J. Roberts, of 11, Portland Street; and Smart (without an initial), of 15, Finch Lane.

The year 1778 gives a few more names: Sarah Addington, of 10, Cheapside; J. B. Bosset, of 33, Greek Street; S. Harding, of 83, Fleet Street; Eliza Hook, of 11, Great Russell Street; John Plott, of 13, King Street, Covent Garden; William Read, of 157, Fleet Street; Rymsdyk, of Porter Street, Soho; Saunders, of 20, Henrietta Street; George Sciptius, of 2, Bentinck Street; S. Smart, of Bethnal Green Road; J. Tuvin, of 80, Brick Lane; E. Vaughan, of 12, Henrietta Street; and W. Mitchell, of 57, Titchfield Street.

The eleventh exhibition, that of 1780, has three new names in addition to all the old exhibitors: John Ford, of Vauxhall; J. Hurter, the enameller, of 2, Tavistock Row; and R. M. Paye, of 26, Swallow Street.

In the following year, the twelfth exhibition, the miniatures were for the first time put separately and not mingled in with the other exhibits in the catalogue. They numbered 73 in all. The next year this list rose to 96, then to 107, and then to 128; in the sixteenth exhibition to 194, falling in the year after to 118, and rising in the eighteenth exhibition, 1786, to 132.

The painters in miniature, as such, have never received very much attention at the hands of the Academy, as in addition to the two names which appeared in the first list of Academicians, Meyer and Hone, with perhaps that of Moser the enameller, there are but nine others who have ever attained to Academic rank. Nixon and Horace Hone, Cosway and Ozias Humphrey were admitted to the Academy in the lifetime of Reynolds; and Bone, Edridge, Newton, Ross, and A. E. Chalon have come within the mystic circle since.

It may perhaps be well to arrange our notes on the artists of this prolific period according to their appearance in the galleries of the Academy. The popularity of the art may be gauged from the number of persons who are recorded in these early days as those who painted in miniature, but it is a mournful fact that we are unable even to identify the works which were thought so highly of in their time; while of many of the painters who executed and exhibited we have little or no information to give.

N. Hone

To start with the two Academicians, Hone and Meyer. Nathaniel Hone was an Irishman, born in Dublin in 1718, where his father was a merchant. He came to England when young as a portrait painter, painting in many parts of the country, especially at York, and there he fell in love

with and married a lady of some property. Shortly after his marriage he came to London, where his good looks and the excellence of his work soon gained him many patrons. He was able, by reason of the means which his wife possessed, to keep a good establishment, and being a man of very suave manners and remarkable for his handsome appearance, he attracted a great deal of notice and soon became a very popular artist. He painted in oil and in water-colour, large pictures and miniatures, and also worked at enamel, producing delightful portraits both in miniature and in enamel. I illustrate a charming miniature of the Countess of Ormonde (Plate LXIII., fig. 4), which is at Madresfield Court. He even attempted etching, mezzotint engraving, and drawing in crayons, so determined was he to excel in every branch of art; but it is by his miniatures that he is best remembered, as his oil portraits, good and sound as they are, were usually spoiled by a hot or unpleasant scheme of colour. It is, however, in connection with the quarrel which he had with the Royal Academy that his name is generally mentioned, and this disturbance made a great impression at the time in art circles, and has never been forgotten by the writers who have to refer to the period. Hone, with all his estimable qualities, was a passionate man, a very sensitive one, ready to take offence where none was intended, and prepared to fly into a rage on the least provocation. It is, however, to this defect in his character that we owe the first "one-man show" of pictures, the first occasion on which an artist gathered together his own works, printed and issued a catalogue, and took the opinion of the populace as to the merit of his paintings.

Hone painted a picture called "The Conjurer," which was considered an attack upon the character of the popular artist Angelica Kauffman, and also indirectly upon the personal reputation of the President, Sir Joshua Reynolds, who was well known to be much attached to that fair artist. The Academy rejected the work, and it was for that reason that Hone opened his own exhibition at 70, St. Martin's Lane, and in the front of his catalogue he explained at some length the views which he held as to the rejection of the work, in which he considered he had been unfairly dealt with. The catalogue is a very rare pamphlet, dated 1775, usually lacking his preface to it, in which he gives the whole story; and I can hardly do better than narrate the circumstance in the words of the artist from his own copy of the catalogue, which is in my possession. He states as follows:

"Many false reports having been spread relating to a picture called the Conjurer, painted by Mr. Hone, and offered to the Royal Academy for exhibition this season; he is advised by some very respectable friends to give a short statement of facts to the public, which he hopes will clear his character from the malicious aspersions attempted to be fixed on him, as well as excuse him from the presumption of making an exhibition singly of his own works.

"After the picture in question had remained several days, and actually hung up in the Royal Academy exhibition, Sir William Chambers, with another gentleman of the council of the Academy, came to Mr. Hone at his house, and informed him, that it had been rumoured that he had made an indecent figure or caricature of an eminent female artist, and that they should be sorry such an indelicacy should be offered to the public, or words to this purpose. Mr. Hone was greatly surprised at the accusation, and assured the gentlemen that he had always had the highest esteeme [*sic*] for the lady alluded to, both on account of her reputation as an artist, as well as for her other accomplishments; and that to remove the possibility of such a suspicion, he would alter any figure she or they chose, the very next day or before the exhibition; and that he had not intended to represent any female figure in that picture, except the child leaning on the conjurer's knee, and hoped they would do him the justice to remove any prejudice the lady might have received by the malicious or ignorant; and that he would himself wait upon the lady to that purpose. The next morning two more gentlemen of the council, (with that other gentleman who had been the night before with Sir William) called upon Mr. Hone, who were all of them so obliging to do him the justice to say, they had carefully looked at the figures, and would clear him of the supposition of there being any woman figure; that they were well assured they were intended to mean the contrary sex. Mr. Hone assured them as before of his respect for the lady; nor did he trust to this alone, but went himself twice that day to wait on the fair artist, to convince her of the error; but was refused admittance; he thereupon sent a letter by his son, who delivered it into her own hands, and whereof the following is an exact copy:

"Pall Mall,
"19th April, 1775.

"MADAM,

"The evening before last, I was not a little surprised at a deputation (as I take it) from the council of our Academy, acquainting me, that you was most prodigiously displeased at my making a naked academy figure in my picture of a conjurer, now at the Royal Academy, representing your person; I immediately perceived that some busy medlar, to say no worse a name, had imposed this extravagant lye, (of whose making God knows) upon your understanding; to convince you, Madam, your figure in that composition was farthest from my thoughts, as I now declare. I never at any time saw your works, but with the greatest pleasure, and that respect due to a lady whom I esteem as the first of her sex in painting, and amongst the loveliest of women in person. Envy and detraction must have worked strangely; for yesterday morning, some more gentlemen from the Academy assured me, that your uneasiness was very great; I assured them, I would so far alter the figure, that it would be impossible to suppose it to be a woman: tho' they cleared me of such a supposition themselves, as they understood it to be but a male figure; and that I would put a beard to it, or even dress it to satisfie you and them. I did myself the honour of calling at your house twice yesterday, (when I had the misfortune not to meet you at home) purposely to convince you, how much you have been imposed upon, as you will perceive when you see the picture yourself, and likewise to convince you with how much respect I am, Madam, your most obedient and most humble Servant,

"NATHANIEL HONE.

"*To* MRS. ANGELICA KAUFFMAN.

"To which the day following the answer was returned:

1

Col. Charteris
By Ozias Humphrey
Victoria and Albert Museum

2

A Gentleman, name unknown
By Gervase Spencer

3

Mrs. Bull, first Wife of
Richard Bull, Esq.
By Gervase Spencer
Collection of Miss Swinburne

4

The Countess of Ormonde
By Nathaniel Hone, 1759
Madresfield Court collection (104)

5

Sir P. Fletcher
By John Bogle
Collection of Dr. G. C. Williamson

6

An Old Gentleman
Name unknown
By Jeremiah Meyer
Montagu House collection (B B 18)

7

Richard Bull, Esq., of Ongar
By Gervase Spencer
Collection of Miss Swinburne

8

The Countess of Lennox
By Luke Sullivan
Goodwood collection

9

Mary, Countess of Digby
By H. S.
Sherborne Castle collection

10

Henry, first Earl of Digby
By Nathaniel Hone, 1767
Sherborne Castle collection

11

A Gentleman
By Gervase Spencer, 1740
Sherborne Castle collection

12

A Lady
By Gervase Spencer, 1758
Sherborne Castle collection














"SIR,

"I should have answered your's immediately, but I was engaged in business. I cannot conceive why several gentlemen who never before deceived me, should conspire to do it at this time, and if they themselves were deceived, you cannot wonder that others should be deceived also, and take for satyr which you say was not intended. I was actuated, not only by my particular feelings, but a respect for the arts and artists, and persuade myself you cannot think it a great sacrifice to remove a picture, that had even raised a suspicion of disrespect to any person who never wished to offend you.

"I am, Sir,

"Your humble servant,

"ANGELICA KAUFFMAN.

"*To* NATHANIEL HONE, ESQ.,

"Pall Mall.

"Mr. Hone was exceedingly hurt, to find the lady's prejudices were so strong, that she was averse to being convinced, or trust her own senses to be undeceived, so forcibly had malice and detraction wrought the mischief: that a whole city was to laugh at the imposition, whilst a party concerned was resolved to remain obstinate in error, and oppose the most condescending offer that could be thought of to break the spell that his enemies ensnared her in. However, other motives work'd the concluding part, tho' this was to be the ostensible reason for the extraordinary conduct of rejecting the works of an Academician, honoured by his Majesty's sign manual, and whose character had been hitherto unimpeached by the breath of slander, during a residence in this capital of upwards of thirty years.

"He was still in hopes that all ill-grounded prejudices would be dispersed, but how was he disappointed in his prospects, when to his astonishment he received the following letter from the secretary of the Academy.

"Exhibition Room, Pall Mall,

"Tuesday evening, 9 o'clock.

"SIR,

"I am directed to acquaint you, that a ballot having been taken by the council, whether your picture called the Conjurer should be admitted in the exhibition, it was determined in the negative.

"You are therefore desired to send for the picture as soon as it may be convenient.

"I am, Sir,

"Your most obedient and most humble Servant,

"F. M. NEWTON, R.A.,

Secretary.

"NATH. HONE, ESQ.

"He was now reduced to a dilemma, to acquiesce supinely under the heavy reproach of having offered a picture unfit for the public eye, and suffer the affront of his labours being rejected, and his character traduced. What in such a case should he do? but by appealing to the public, to whose candor and judgment he submits himself and his art, being sure that, at that tribunal the mist will be dispelled, truth will be prevalent, and that his labours, which have for many years given satisfaction and pleasure to his employers, will not now be disapproved of on a more general inspection by the indulgent public.

"He trusts, that this explanation with the following affidavit will

prove, first that the accusation was frivolous and nugatory, and that he is not in the least guilty of having given any real cause of offence to Mrs. Angelica Kauffman; and secondly, that it will excuse the presumption of offering to the public, an exhibition singly of his own labours.

MIDDLESEX TO WIT. I, Nathaniel Hone of the Royal Academy do make oath, that in the picture of a conjurer, offered for exhibition to the said academy for the present season, I never introduced, or intended to introduce any figure reflecting on Mrs. Angelica Kauffman, or any other lady whatever; and I gave the most explicit declaration of this to Sir William Chambers, and three other gentlemen of the academy, who called at my house for the purpose of examining into that circumstance; and I at the same time told them the figure they pitched upon as giving offence should be taken out.

"NATH. HONE.

"Sworn before me this 2d day of May, 1775.—W. ADDINGTON."

"N.B. The figure said to have been intended for Mrs. A. K. is not only now taken out, but all the other naked figures, lest they should be said to be likenesses of any particular gentlemen or ladies, which Mr. Hone never meant, as the merit of the picture does not depend upon a few smoked academy figures, or even those wel dressed gentlemen who supply the place of those figures which were said to be so indecent, though Mr. Hone had shewn the picture to Ladies of the most refined taste and sentiment at his own house."

Following this preface comes a list of sixty-six pictures. The first three are frames of enamels containing in all thirty-nine portraits; but none of them, says the artist, "have been painted within these fifteen years, as Mr. Hone gave up his leisure hours from that time to painting in oil."

Then he exhibits a portrait of an old man, in crayons, "painted twenty-seven years ago," and another of a girl drawing, "painted above twenty years ago," "this picture being," he adds, "a proof how little the colours have changed."

The next two items exhibit "the work of a day" and "the work of an hour"; and then follow certain pictures which he had exhibited at Spring Gardens in 1766, 1767, and 1768; and after that a series of the pictures which the artist had sent to the Royal Academy from 1769 to 1774. It would appear as if Hone had already had a disturbance with the Academy before the time of which I am speaking, as item 17 is thus described: "Two gentlemen in masquerade at the Royal Academy in 1770; the Cross is here restored as at first intended, instead of a punch ladle which was painted by order of the Council of the Academy for its admittance." In all probability this refers to some case in which the hasty temper of the artist had got him into difficulties, which were only removed by his acceding to the desire of the Academy and removing some offending emblem. Of this picture he exhibited what he called "a metzotinto print of the same."

A number of sketches and studies follow, and then we come in the catalogue to six pictures which, he says, were "intended to have been exhibited in the Royal Academy this year and were actually hung up there." Amongst them is the picture called "The Conjurer," "refused

2
Lady Oxenden
By Donaldson

1
Miss Vincent
By Vaslet

3
A Lady, name unknown
By Vaslet

5
A Gentleman, name unknown
By Freese

4
J. L. Buffon
By Ketterlin

6
A Lady, name unknown
By Meyer

7
A Gentleman, name unknown
By Scouler

8
A Gentleman, name unknown
By H. J. Van Blarenberghe

9
A Gentleman, name unknown
By T. Hazlehurst



by the Council of the Royal Academy, tho' Mr. Hone had agreed to make some alterations in the picture."

From the miniaturist's point of view, however, the most interesting item is that numbered 54, which reads as follows: "St. Pavarius, the head finished at once painting from the same man who sat for The Conjurer. This poor but honest fellow was formerly a pavieur, for which reason he is thus named as have heretofore been St. Veronica, St. Christopher, etc., from some particular action." The interest of this picture lies in its connection with George Engleheart and with Reynolds.

Engleheart, as will be seen in the biography of that painter,[1] copied a portrait painted by his master, Reynolds, which he called Pope Pavarius, or, in one place, Pope Pavarino. It was not known whom this person represented, nor could the name be explained by the family, who still own the copy of Reynolds's work made by their ancestor, Engleheart, nor by the papers and lists left by the artist. As author of the book just mentioned, when writing the life of Engleheart, I ventured on a conjecture that the portrait represented George White the pavior, an Irishman, "once a pavior, then a beggar," as Tom Taylor says, whom Sir Joshua converted into a professional model, and a portrait of whom as captain of banditti by Reynolds, painted in 1772, appears at Crewe Hall amongst the pictures in that famous gallery. This portrait, with its grimy haggard features, somewhat resembles the picture which is styled Pope Pavarius, which is a copy of a work by Reynolds no longer known to be in existence.

The explanation of the mystery was therefore guessed at in this way, and the conjecture, never before made, so far as I am aware, is now reduced to definite fact by the entry in Hone's catalogue, in which he speaks of painting the same man and gives him a saintly title. It is evident, therefore, that Pope Pavarius, Pope Pavarino, St. Pavarius, and George White the pavior, are one and the same person; and all that now remain to be discovered are the original pictures painted by Hone and by Reynolds, the latter of which was copied by Engleheart in the miniature which still hangs, in the possession of Sir Gardner Engleheart, at Curzon Street.

The quarrel which has been here referred to seems eventually to have been made up, and Hone continued to exhibit at the Royal Academy down to the time of his death, which occurred in Rathbone Place on August 14th, 1784, in his sixty-seventh year. He was buried at Hendon, where he had some small estate.

He moved about a great deal while in London. At first he lived in Henrietta Street, Covent Garden, where so many artists then resided, and then in 1752 he moved to Frith Street, Soho. Later on he was residing at Schomberg House, Pall Mall, where Smith, in his "Nollekens and his Times," says "he kept a famous black woman as a model," and where afterwards both Cosway and Gainsborough resided. Thence he moved to St. James's Palace, where he lived for a long time, and where his son

[1] "George Engleheart," by G. C. Williamson and H. L. D. Engleheart, 1902, page 54.

resided also; from there he went to St. Martin's Lane, and then to Rathbone Place, where, as already stated, he died. His portrait, painted in 1782, is at the Royal Academy, and was one of the pictures from which he executed a mezzotint. His pictures and the contents of his studio were all sold by auction in 1785. A miniature by him of Henry, Earl Digby, appears on Plate LXIII., fig. 10.

J. Meyer

Jeremiah Meyer (or Meyers), the other original member of the Royal Academy, was a native of Tübingen in Würtemberg, born there in 1735, and brought to England by his father at the age of fourteen. He seems to have started his art education at the St. Martin's Lane Academy, and from that went for a short time into the studio of Sir Joshua Reynolds. For two years, either before or after he had been with Reynolds—it is not certain which—he was a pupil of Zincke, and Redgrave states that his father paid Zincke £200 for the two years' training. In 1761 he gained a premium of twenty guineas from the Society of Arts, which was awarded for a profile likeness of the King, drawn in such a way as to be suitable for a die. Two years after that he was naturalized, because he had been offered a post in connection with the Court which he was unable to accept on account of not being an Englishman. Whether this was one of the positions he afterwards acquired is not known, but he was appointed in 1764 miniature painter to the Queen, and in the latter part of the same year enamel painter to the King. He married a very clever girl whom he had first met at the Society of Arts, and who, like himself, had been very fortunate in winning the rewards offered by that society. Her name was Barbara Marsden, and her home was at Kew. She was well known at that time as a talented artist, working almost exclusively, however, in pencil. Meyer seems to have obtained by this marriage a small property at Kew, to which, however, he did not attain at once; but towards the latter part of his life, this property having fallen in, he left Covent Garden, where he had till then resided, and retired to Kew Green, where he passed the rest of his days, and where he is buried.

He was a very clever musician and a popular man, especially with the other artists who lived in his neighbourhood, chief amongst whom must be mentioned George Engleheart. With this artist he was on terms of intimate acquaintance, and they were often at one another's houses. Meyer exhibited a great many works at the Royal Academy, continuing to do so down to 1783, when he retired from the active pursuit of his profession. He died at Kew on January 20th, 1789, in the fifty-fourth year of his age, and Hayley wrote his epitaph, which Edwards gives in full. His widow survived him and lived many years in the same place. She was very intimate with Sir Joshua Reynolds, who painted her daughter Mary as Hebe, a replica of which he presented to Mrs. "Mayors," as he styled her.

Mary was a very attractive girl, with a beautiful face and an extremely frolicsome disposition. She was the only daughter of her parents and allowed a great deal of liberty, of which she took the fullest advantage,

1
H.R.H. the Prince Bishop
of Osnaburg as a Boy
By Jeremiah Meyer
Olim Earl of Chichester's collection

2
H.R.H. the Prince Regent
as a Boy
By Jeremiah Meyer
Olim Earl of Chichester's collection

3
Elizabeth, Viscountess Galway
By Grimaldi
Collection of Viscount Galway

4
Charles, fifth Duke of
Richmond and Gordon
By Grimaldi
Goodwood collection

5
A Child with a Dog
By Wm. Craig
Collection of Mr. E. M. Hodgkins











and became known to all the neighbourhood around as a madcap. On one occasion she ran away from home on being reproved for some fault, and arrived at Hammersmith at midnight, where she was accidentally found by George Engleheart, the miniature painter, as he was driving down from London to Kew, and was taken back by him to her mother. On another occasion she is said to have dressed up in male costume, mounted a horse, and gone off to Hounslow, where, as a highwayman, she stopped a solitary rider and demanded his purse. He proved, however, to be an artist who knew her parents well, and on this occasion too the young lady was taken possession of, and had to ride pillion before this artist all the way back to town, and again to be handed over to the care of her parents.

Engleheart painted her portrait in a white dress, with dead-leaf yellow drapery against a dark brown background, which set off her brilliant colouring to great advantage, and she often sat to other artists, with all of whom, despite her eccentricities and liveliness, or perhaps in consequence of them, she was a prime favourite.

On the occasion of her sitting to Sir Joshua she is said to have taken advantage of his temporary absence from the room to rip up very cleverly the seams of a large pillow of feathers on which the President was in the habit of reclining, and which usually occupied the seat of his chair. The consequence of this practical joke was that, when in an interval the President sat down suddenly in order to rest and to judge of the effect of the picture, he was covered with feathers, which clung to his velvet jacket in all directions, and the sight of which filled the old gentleman with confusion. Jeremiah Meyer, who is said to have been present on that occasion, was so angry at this joke that it was only owing to the appeals of Sir Joshua himself, who declared that the girl was a kitten, and *must* therefore be in mischief, that he was prevented from the infliction of corporal punishment upon his daughter at the time.

The miniatures painted by Meyer are not of very frequent occurrence. One of his enamels of George III. is at Madresfield Court, in Earl Beauchamp's possession, and a delightful miniature, signed by him, is at Montagu House, representing an old gentleman (name unknown) reading some papers (Plate LXIII., fig. 6). In the collection of the Earl of Chichester there were two of his portraits, each of them done upon a very faint, cold, blue background, which he specially favoured, representing the Prince Regent and the Bishop of Osnaburg when lads (Plate LXV., figs. 1 and 2), executed with a precision and dainty grace which made them very delightful portraits. Lord Hothfield has a portrait (Plate LXIV., fig. 6) by Meyer in his large collection. There is a softness about the work of Meyer which is very noticeable and can hardly be mistaken for that of any other artist. As a rule, none of the outlines of the figures are distinct; there is an indefiniteness about them, and they lose themselves in the hazy background. The hair also, which he painted clearly and distinctly, has an over-glazing upon it which robs it of the hardness it would otherwise have,

and causes a certain fogginess in it not out of place in such portraits as Meyer produced. His aim was, it is evident, to produce the *effect* of a portrait rather than the clear definite portrait itself that other men tried for, and there is a subtle charm of impressionism, therefore, about his best works. No one else at that period showed this attempt at impressionism in painting, or the nervous accentuation of certain features and the obscuring of others, which mark the work of Meyer in miniature, and to a less degree even his portraits in enamel.

S. Cotes

Samuel Cotes, one of the two artists outside the Academy who contributed to its first exhibition, was the younger brother of Francis Cotes, the Royal Academician, who specially worked in pastel. Francis was a foundation member of the Royal Academy, but Samuel only belonged to the Incorporated Society of Artists. He had been brought up to medicine, but forsook it in favour of art, stimulated, it is said, by the success of his brother, and first of all worked in that brother's studio. Little is known of him, save that he married a Miss Shephard, who died in 1814, and was herself an artist; that he became very popular in his profession, for his miniatures were in great demand, especially as set into bracelets or lockets; and that he was able to make and save money. He retired from his profession, and went to live in Paradise Row, Chelsea, where, a few years afterwards, he died on March 7th, 1818, at the age of eighty-four. His work is not of very high merit. It is sound, good, ordinary painting on a very minute scale. His miniatures are often found in gold settings, intended to attach either to bracelets or to the bands of black velvet which were so fashionable in his time, and they still retain the minute holes in the frames by which they were fastened. They are often on an almost white background, or the palest of blue. The carnations he used have nearly always faded, partly by reason of his fondness for burnt carmine, and partly because, having been worn, they were exposed too long and too often to strong light. An example of his work is to be found on Plate LXVII., fig. 5.

His prices were not high, and he worked very industriously for a great many years, living very quietly and having always as many orders as he could attend to; and the result was, as we have seen, that he was able to acquire a competence and to spend the evening of his life in comfort.

A quaint advertisement[1] as to a miniature by Cotes is culled from the "Public Advertiser" of October, 1769, and reads as follows:

> Lost about a Month since, a small Miniature Picture in Water Colours, within a black Case of a Girl about nine Months old, dressed in a white Frock, the Sleeves and Bosom of which are trimmed round with Lace, the Cap puffed with Lace, and pale Pink Ribbon in Rows, round the Neck a Coral Necklace from which a black Cord falls with a small marquisate Cross and Button hanging to it. Any Person that will bring the above Picture to Mr. Samuel Coates, Miniature Painter, in Percy-street, Rathbone-Place, will receive a Guinea Reward.
>
> N.B. No greater Reward will be offer'd.

[1] I am indebted to Mr. Martin Hardie for the reference to this notice.

The celebrated pastel painter, John Russell, R.A., who was born in 1745, and was a pupil of Francis Cotes, painted several miniatures. His own portrait was painted by Cotes, and it is probable that from the two Cotes, Francis and Samuel, Russell acquired the love of painting miniatures. He does not appear to have executed many portraits in this way, as he speedily found that pastel work suited him far better, but there are examples of his miniatures in existence which are quite beautiful, and show that he was no mean exponent of this fascinating art. John Russell

Some portraits in the possession of the Webb family, especially one representing Mrs. Sherlock and Mrs. Jowett as children, others representing his father and his mother, and one representing Mrs. Sherlock, are painted with exquisite delicacy and great charm. In other miniatures, notably those of Lord Onslow, General Bell, Mr. Sherlock, and Dorothy Cleeve, and one of his own father, he adopted a somewhat broader technique, and the miniatures have a certain unfinished look about them, and a roughness which recalls the use of pastel. These later miniatures are quite distinct from his earlier works, and would hardly be recognized as having been done by the painter who executed the exquisite and fastidious stipple of earlier days.[1]

The work of James Scouler is hardly known. He began painting when very young, gaining a prize at the Society of Arts competition when only fourteen. He exhibited with the Society of Artists in 1761 and 1762, and with the Free Society in 1763, and from the foundation of the Royal Academy down to 1787 was a constant exhibitor there. I have only seen six works signed by him, and they were not of remarkable merit either in colour or drawing (Plate LXIV., fig. 7). The best are his own portrait and that of his brother, which were exhibited at the Free Society in 1763 (Plate LXVII., figs. 6 and 8). He produced a sketch of George III. on his thumb-nail one day when at the theatre, and from it painted a miniature for which, it is said, the King gave him a gold medal. He also painted a portrait of Lady Mary Wortley Montagu. His brother was a professor of music. Scouler made a considerable fortune, and at his death (between 1800 and 1820) there was a two days' sale of his effects at Christie's. Some of the descendants of his sister are still living at Moreton in the Marsh. I attribute certain miniatures which are signed only with a small "s," and are painted on a very dark brown background, to this little-known artist, whose very existence is passed over in silence by most writers on miniatures. J. Scouler

Following the names of the artists as they appear; at the second exhibition of the Royal Academy we come upon Christopher Barber, who is ignored by both Propert and Foster, and upon Kitchingman, Vaslet, Wingfield, and Hay, who share the same fate.

Barber was, we know, a member of the Incorporated Society of Artists in 1763, but was expelled from that society in 1765, having exhibited with the rival society. In 1770, when he first exhibited at the Royal Academy, he was living at St. Martin's Lane, where so many artists then lived, and C. Barber

[1] See "John Russell, R.A.," by G. C. Williamson, 1894.

he continued to send work to the newly founded Academy for some years, the last of his exhibits being in 1792. He did not confine himself to miniatures, but sent in what were called "conversation pieces," landscapes, and even half-length portraits. His death, according to the "Gentleman's Magazine," took place in Great Marylebone Street on the 8th March, 1810, at the age of seventy-four. His works in oil and pastel are better known than those in miniature, but the latter are marked by great brilliance of colour, are of larger size than was customary, and resemble paintings in oil rather than water-colour, being, in fact, evidently intended by their rich and brilliant tone, assisted by the use of body colour, to enter into competition with them. Portraits of two of his children appear in this volume (Plate LXXV., figs. 5 and 7).

His technique very much resembled that of William Wood in the dry and flocculent manner in which he laid on his colours, and in the want of finish which distinguished his miniatures. His works, as far as I know them, are sketchy. The colours are brilliant and ruddy, while the portraits have all the appearance of being remarkably truthful. Barber was well known among all his fellow-artists for the exceptional care which he took in the preparation, drying, and grinding of the colours which he used. He was laughed at for his pains, but his portraits have lasted as he desired them to do, and the carnations in his miniatures are to-day as clear and brilliant as when first painted. Edwards says that he was a great lover of music, playing on several instruments with more than usual ability, and able not only to mend his instruments when they required such attention, but also to make new parts. He was well known as a very ingenious man, and he employed this ingenuity for the benefit of his children and friends, making toys and musical instruments for their pleasure and profit. He lived in St. Martin's Lane for some years, but moved eventually to Great Marylebone Street, where he died.

R. Crosse

Richard Crosse was a Devonshire man, and although his work does not in the least resemble that of Cosway, yet several of his signed miniatures have been attributed to that master by reason of the initials of the two men being alike. There is little doubt that he was the deaf and dumb man mentioned by B. R. Haydon (not Haydn, as Foster has it in his work), who was an unsuccessful suitor for the hand of the lady who afterwards became the mother of that famous artist.

Haydon speaks of him as a clever painter who had made a considerable fortune, but was so disappointed at the non-success of his suit, that when his rival carried off the fair lady, Crosse gave up further work, became misanthropic, and settled down to live the life of a recluse at Wells. From quite early youth he had been popular. He had attracted attention in 1758, when quite a lad, by gaining an important premium at the Society of Arts, and five years after became a member of the Free Society of Artists. His infirmity gained him many friends and patrons, but he deserved them all, for his work was good and sound, and the miniature

portraits he painted do not merit the censure which Dr. Propert applied to them. There is a fine example of his work at the Victoria and Albert Museum (Plate LXVI., fig. 2). He commenced to exhibit at the Royal Academy in 1770, and he sent in works continuously down to 1795, including occasionally larger pictures than miniatures, even exhibiting in 1788 a whole-length portrait of Mrs. Billington, which was very much praised by the critics of the day. Two years after that he received a patent of appointment as enamel painter to the King, and for some time his productions were in that material rather than paintings on ivory; but he was really not so successful in enamel as he had been in water-colours, and there is a crudeness about his colouring which he was able to avoid when he used the latter medium. The year after his appointment as enamel painter to the King his portrait was engraved by Thew after a miniature which he had himself executed, and it had a ready sale. On his retirement he went to live, as already stated, for some years at Wells, but left that place for Knowle, near Collumpton, in 1808, and there he died in 1810 at the age of sixty-five. He is said to have left behind him very substantial means and a great many miniatures which have never, so far as can be ascertained, come into the market; and it may be therefore that some of his descendants still own these miniatures, and that in time we may learn further as to this interesting artist. He painted a portrait of the then Countess of Salisbury, which is a very charming work and belongs to Mr. Pearson. He was very fond of the use of yellow, and his miniatures have almost always a yellowish tone about them. They are generally signed "R. C." His work is refined and dexterous, marked by sweetness of colouring, grace and simplicity, which make it very pleasing. He sometimes painted on a pure white background.

J. Kitchingman

Of Kitchingman (or Kitchinman) there is less to be told, and I cannot identify his miniature portraits with any degree of certainty. Some of his larger pictures I have seen, and a little view of shipping as small as a miniature and signed with a K is certainly by him; but of the characteristics of the portraits which he executed I am not in a position to speak, as I do not recollect ever having seen any signed with his initials. He was one of the pupils of Shipley, educated at his school, and was, like so many young artists, indebted to the Society of Arts for the early encouragement which he received, as he gained several of the premiums which that society offered. He was very fond of the water, gained a silver cup at the Thames sailing match in June, 1777, and painted four pictures to illustrate the life of a cutter, so Edwards says, which were engraved by Pouncy, and were exhibited at the Royal Academy in 1781. They were his last exhibits, as in that year he died, according to Edwards, "at his lodgings in Bedford Street, Covent Garden, January, 1782, aged about forty." He had fallen into habits of intemperance and irregularity, had separated from his young wife, and left her to be chargeable to other people; and at length in some rough sport fractured his leg, the bone of which became diseased, and he

died from the results of an operation on the 28th of December, and not in January, as Edwards states. His contemporaries give his work high praise, but have nothing but scorn and rebuke for his life. They tell us that he would have been a great artist, but that his evil life ruined all.

L. Vaslet
P. Wingfield

Vaslet and Wingfield are but names. The former lived at York and Bath, and was a painter in pastel, and many examples of his work are to be found in the Warden's House at Merton College, Oxford. Of the latter all that can be stated is that he had a son, a landscape and figure painter, who afterwards exhibited at the Academy, and who was a very skilful copyist of the works of the old masters. Of the father we know nothing. Vaslet's miniatures are known, as occasionally he signed them. Lord Hothfield has two portraits by him (Plate LXIV., figs. 1 and 3). They are unmistakable from their cloudy, flocculent appearance, resembling pastel work.

W. Woodward

In the third exhibition we come across another name—that of Woodward—who, like Wingfield, is know only by the greater merit of his son. Who Woodward, the miniature painter, was we do not know; but his son, the caricaturist, is better known. He was one of those whose works were engraved by Rowlandson, and who caricatured Mrs. Billington under the title of the "Musical Mania in England for 1802."

It has been suggested that it was this very artist who exhibited miniatures at the Academy; but it would appear from the notice of his decease as though he himself had been the son of a portrait painter, who may possibly be identified with the exhibitor of these miniatures. George Woodward, the caricaturist, fell into deep poverty, and was taken ill one day in a hackney cab and driven to the Brown Bear Inn in Bow Street, where he had sometimes slept. There he died in a few days, in November, 1809, and was buried by the humane landlord of the house, as he died in a penniless condition.

Four new names greet us from the catalogue of the fourth exhibition: those of Bogle, Horace Hone, Nixon, and Nathaniel Smith.

J. Bogle

Bogle is always said to have been a Scotchman; and certainly he practised his art first of all in Glasgow, and later on in Edinburgh, not coming to London till 1772, but sending up his contributions to the exhibition in Spring Gardens from his Scotch address, to the care of agents. When he came to London he settled down in Covent Garden, eventually moving to 1, Panton Street, and exhibited miniatures at the Academy from 1772 to 1792. Allan Cunningham speaks of him as "a little lame man, very poor, very proud, and very singular"; and he records the fact that he died in great poverty. His work is quite remarkable possessing high merit. He rivals Smart in the delicacy of the execution, in the careful modelling, and in the quiet scheme of colour, but was not so successful, Dr. Propert considered, in the richness of his colour as was Smart. I have seen some of his works which are, however, quite worthy to be placed side by side with those of Smart. They are not, certainly, as exquisitely modelled, and lack the breadth and power which

1
Sir Samuel Bentham
By Henry Edridge
Victoria and Albert Museum (84)

2
Captain Swinburne
By Richard Crosse
Victoria and Albert Museum (640)

3
John Milton, F.S.A.
Chief Engraver to the Mint
By John Bogle, 1788
(Signed)
Victoria and Albert Museum (84)

4
Lady Sophia Heathcote
By William Wood
Ham House collection

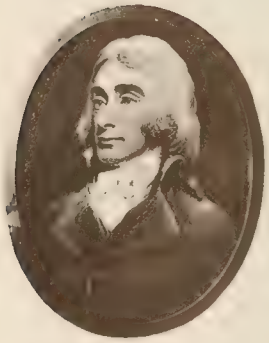
5
Miss Lindeck
By George Chinnery
(Signed)
Owner: Dr. G. C. Williamson

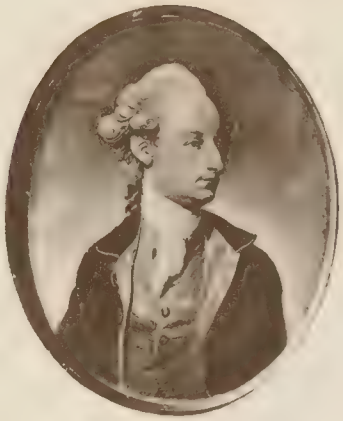
6
The Duchess of St. Albans
By William Wood
Ham House collection

8
The Duke of Sussex
By R. Collins, 1789
(Signed)
Victoria and Albert Museum

7
Lady Tuite
By George Chinnery, 1796
(Signed)
Victoria and Albert Museum

9
Mrs. Pope
By Edward Dayes
Victoria and Albert Museum



















he coupled with such minute handling, but in fineness of execution Bogle's are the only works which approach those of Smart. I know of but few of his portraits. There is one at Windsor, one in my own collection (Plate LXIII., fig. 5), and another at Madresfield Court; but the best which I have seen is in a small private collection in Scotland. A signed and dated (1788) portrait by him is in the Victoria and Albert Museum. It is a profile of John Milton, F.S.A. (Plate LXVI., fig. 3), chief engraver to the Mint. All his finest portraits are of extremely minute size, and no photograph can do them justice.

H. Hone

Foster calls Horace Hone the nephew of Nathaniel Hone, and some other writers have styled him his brother. Dr. Propert believed him to be the son of Nathaniel Hone, but was disposed to alter his opinion toward the end of his life. His first surmise has, however, proved to be correct and the other writers to be mistaken, since letters have lately come to light in which Nathaniel speaks of "my dear son Horace"; of the "excellent work which my boy Horace is doing"; and of "the success of our son Horace in the art which I used to practise years ago: that of enamel." He is also recorded in a catalogue of the Academy as living with his father, Nathaniel Hone, R.A.

Nathaniel Hone, it may now be definitely stated for the first time, had but two sons, Horace and Camillus, the latter an official in the Dublin Custom House. He had daughters also, one of whom married and left descendants; but neither of his sons left any issue. There is a Mr. Nathaniel Hone, an artist, now living at Rabeny, near Dublin, a descendant of one of Nathaniel Hone's brothers. He owns two portraits of Nathaniel Hone by himself, one representing him as a young man, and another in later life. Both were lent to the Winter Exhibition of Old Masters in Dublin in 1902-3.

The greatest success which Horace seems to have obtained came to him in Dublin, where he had more work than he could execute, and where he lived from 1779 to 1798. There are many of his works to be found in the possession of the old Irish families, and he was especially popular in painting the portraits of the actors and actresses who performed in that capital. When the Union came into action, Parliament ceased to sit in Dublin, and the Irish nobles retiring to their country houses or coming over to England, Hone found much of his occupation gone. He was miniature painter to the Prince of Wales, and having always kept up his connection with England through exhibiting at the Royal Academy, he determined to return once more to London, where his early work had been popular and where the reputation of his father was not without value to the son. He settled down in Dover Street, Piccadilly, where he speedily gathered together an important practice, and his miniatures were extremely popular. He also worked in enamel during this period, and was able to acquire a rich softness by that process very far removed from the dry, hard quality which characterized much of the work of his rivals. There

are few workers in enamel who have been able to excel Horace Hone where the representation of fur, velvet, or satin was concerned; and although the faces of his fair sitters were often too red in colour and too flushed in appearance, yet they possessed a softness of texture and a roundness of contour which are very pleasing; while the draperies of the ladies leave little to be desired in the way of tone and truth of effect.

Hone exhibited regularly in the Academy up to 1822, and his brilliantly coloured miniatures and enamels continued to be in great demand even up to the time of his death. He was working at his profession when he was taken ill and died after a very few hours' illness, on the 24th of May, 1825, in the seventieth year of his age, and was buried in St. George's Chapel Yard, Oxford Road. Many of his miniatures, says Redgrave, were engraved. His drawing was not so accurate as that of his father, but his colour scheme was far richer. Nathaniel Hone's miniatures are quiet and almost Quakerish in their colouring; Horace's are strong, vivid, rich, and glowing (Plate LXVII., fig. 4). In his enamels he delighted in gorgeous colouring, and was always pleased when a lady came to sit to him robed in some rich flowered brocade, or with a gown of crimson velvet and a cloak of sable fur. In such a combination of colour, which would never have appealed to his father, the colour-loving son delighted, and it gave full play to his ability to represent such schemes of colour as his heart loved.

There is a charming portrait of two children by him at Belvoir Castle, and examples also of his work are to be found at Windsor Castle, Madresfield Court, and in the collections of Messrs. Morgan, Senior, and Whitehead. He usually signed with his two initials conjoined, and added the date. One of the pictures which Hone painted and exhibited in 1765 was singled out for praise by Walpole, who marked it at the Exhibition of the Society of Artists in that year as a good picture, and in his marginal notes in the catalogue thus speaks of it: "Kitty Fisher with a lot of gold fish, one of the best pictures in the room." Hone's address in Dublin was Dorset Street.

J. Nixon

James Nixon has one strong characteristic which Dr. Propert seems to have noticed. His work in colouring, treatment, and pose has an affinity with that of Reynolds, and distinctly recalls the portraits of the great President. It is curious that in the only letter with which I am acquainted written by Nixon, and which was in the Morrison collection, the artist speaks of the pictures of Reynolds, and says that their "overpowering excellence fills his mind." It is therefore clear that the characteristic which every careful student of Nixon's work cannot fail to see was the result of the absorbing enthusiasm for the works of Reynolds which overpowered him, and Dr. Propert spoke with greater reason than he imagined when he suggested that the miniatures of Nixon recalled to him the paintings of Reynolds. Nixon was an Academy student, a regular exhibitor at its exhibitions, an enthusiastic supporter of it and all its members, and he

NATHANIEL PLIMER AND OTHERS

1
A Girl, name unknown
By Adam Buck
Owners: Messrs. Parsons

2
A Girl, name unknown
By Adam Buck
Owners: Messrs. Parsons

4
A Lady, name unknown
By Horace Hone, 1803
Marshall Hall collection

3
A Man, name unknown
By James Holmes
Marshall Hall collection

5
A Man, name unknown
By S. Cotes

6
James Scouler
By himself

7
A Man, name unknown
By P. Morland
Marshall Hall collection

8
James Scouler's Brother, a
Professor of Music
By James Scouler

9
Mrs. Dawes
By N. Plimer, 1778
Lord Hothfield's collection

13
"Mistress Mitchell 1787
formerly Miss Gunnell"
By N. Plimer
Salting collection

11
Lord Cowley
By N. Plimer

10
Alexander Sprot, Esq., of
Edinburgh
By N. Plimer, 1788
Salting collection

12
A Lady, name unknown
By N. Plimer, 1787
Salting collection



rose to be an Associate in its ranks. He was never tired of speaking about it, and declared that he owed all his success in life to the education which he had received in its schools. He first exhibited in 1772, and became A.R.A. in 1773. He resided in London at St. Martin's Lane, the fourth door, the catalogue says, from Long Acre. He held the appointment of limner to the Prince Regent and of miniature painter to the Duchess of York. Much of his time he spent in Devonshire, which was, it is said, his native county, and at Tiverton he died on the 9th of May, 1812, at the age of seventy-one.

He was a little over-sentimental in his portraits, and too fond of depicting his sitters in the garb of Greek antiquity, and in classical attitudes and pose. He resembled Shelley in this, and his works, like Shelley's suffered accordingly. But every now and then he allowed himself to paint a figure in a straightforward fashion and in the costume of the period, and then he invariably obtained a success. There is a Reynolds-like pose which marks his works, and he was also very fond of a dark background resembling the thick foliage often seen in an oil portrait. By this also he can be told, as no one else used this background in his time. He seems to have tried in his later work to imitate the effect of oil with water colour; and although he failed, as he deserved to do, yet there is a good deal to be said for the power, strength, and virility of his work, and his classical poses were but the affectation of the day in which he lived, and reminiscences of the work of the President whom he so admired.

Redgrave says that he executed illustrations for books, that he also painted some historical subjects in oil, and that some of his portraits were engraved.

Nixon was one of the artists whom Walpole praised in the notes which he made on the margin of his catalogues of the exhibitions of the Society of Artists. In 1771 he speaks of his portrait of the beggar man as "good." He praises another picture of "The Philosophers," which was, he says, after Reynolds. It is curious to notice that both Nixon in that year, and Spencer in 1773, are recorded by Walpole as employing the very model Sir Joshua had so often engaged—the old man White, once a pavior, who had the nickname of Pope Pavarius, and to whom we have alluded when speaking of Nathaniel Hone. We have, therefore, four artists of the day in whose pictures the head of this picturesque old man appears.

N. Smith

What the miniature was which Nathaniel Smith exhibited at the Academy in this exhibition, the fourth, I cannot tell, as the artist was not a painter by profession, and we have no works which can be with any sort of certainty given to him. He was a modeller, living at 7, Portland Street, a pupil of Roubiliac, and chief assistant for many years to J. Nollekens, R.A. He was a clever draughtsman, and some of his drawings were published in his son's book, called "The Antiquities of

London." He was in business as printseller somewhere, it is believed, in Soho, but as a painter his work is quite unknown. His son was a very well known man, and as the author of "Nollekens and His Times," and more especially of the delightful work issued after his death called "A Book for a Rainy Day," he will ever be remembered. This son, who had the nickname of Antiquity Smith, was Keeper of the Department of Prints and Drawings at the British Museum till his death in 1833.

D. Keefe
J. Singleton

The two new men, of whom we know scarcely more than the names, appearing in 1773 are Daniel Keefe and Joseph Singleton. We know that each of them exhibited several times at the Academy, and that Singleton sent not only portraits in miniature, but miniature copies of subject pictures, including a Holy Family and a Bacchus. We know also that Singleton had a brother, one William, who resided in London, and sent in portraits to the Academy; but beyond the fact that both of them lived in King Street, Covent Garden, and that Keefe lived at 21, Theobalds Row, we can give no further account of the men or their works.

A number of miniature painters enter upon the scene in 1774: Judlin, Shelley, Sheriff, the other Singleton already mentioned, S. Smart, and William Smith.

A. Judlin

Alexis Judlin is a mere name to us. We know that he first exhibited at the Academy in this year, and that he did so on several other occasions, sending in portrait miniatures; but beyond the fact that he lived in James Street, Covent Garden, we have no information whatever about him.

W. Smith

William Smith, of Berwick Street, Soho, stands in the same position. Who he was or what work he did is unknown to me.

S. P. Smart

To Singleton I have already alluded. Of S. Smart hardly any more information can be given. Whether he was a relation of the celebrated John Smart is not known. His full name, by which he is mentioned in the following year, 1775, is Samuel Paul Smart, whilst in 1776 his name is given as Paul Smart alone, and in 1779 no initial whatever is given him. He seems to have had as many addresses as there were ways and methods of describing him. In 1774 he was at 3, Old Bond Street; in 1776 at 48, St. Mary Axe, a district in which at that time several artists were residing; in 1777 he was living at 15, Finch Lane; in 1778 in Bethnal Green Road, and at that address a few years afterwards we lose sight of him. Where he was trained and what miniatures he painted we are quite unable at present to ascertain, but it is possible that when the life of the more noted artist, John Smart, comes to be written, some scraps of information may be obtainable as to this comparatively unknown artist who bore so honourable a name.

C. Sheriff

Sheriff was another deaf and dumb artist, a Scotsman who came to London in 1773, and took high position amongst the miniature artists of his day. The only really important piece of information about him—all, indeed, that Foster and Propert can tell us—is taken from a letter of Mrs. Siddons, in which, in 1785, she refers to Sheriff "as more successful in her

ANDREW ROBERTSON

1
Mrs. Fitzherbert
A sketch
Collection of Lord Ronald Sutherland Gower

2
H.R.H. Princess Amelia
1807

3
H.R.H. the Prince Regent
1812

4
H.R.H. the Duke of Clarence
1810

5
Andrew Robertson
By himself

6
Benjamin West, P.R.A.

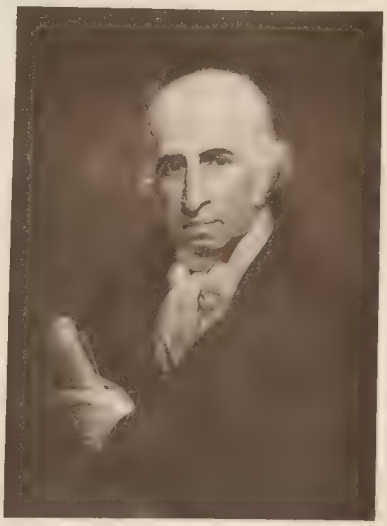












portrait than any miniature painter she had sat to." He was at that time living in London at 35, Lamb's Conduit Street. He lived at Bath from 1796 to 1800, and was most popular amongst the many gay people who visited that famous city; while a contemporary letter speaks of him as an artist who "painted with great skill and rapidity, and to whom it was good to go, as the quiet of sitting to Sheriff was refreshing after the busy conversation of the Pump Room."

In 1800 he left England for India, attracted thither by the tales of great wealth made by artists living under the protection of the East India Company. He was not the only artist who left his native shores just at that time for the East, as both Humphrey and Smart practised in India, and with some considerable success; but Sheriff hardly appears to have done any work in that country, as report states that he died shortly after his arrival there.

His work can be identified from the examples he occasionally signed at the back. It is of a remarkable quality, often painted upon a pure white background without a fleck of colour upon it. At other times the flocculent bluish white background, beloved of Cosway, was adopted by him, and a bold sketchy portrait presented upon it.

Many portraits which have in past years been attributed to Cosway, Wood, Plimer, and Nixon, are the work of Sheriff. His hair is treated in masses, and not in the wiry fashion of Plimer, and yet there is not the dexterity, the softness, the charm of Cosway. From Wood he differs in being far stronger in colour, and in loving to introduce a spot of the most vivid colouring here and there, with a sort of jewel-like effect resembling the method of Pinwell in water-colour landscape, while he is never so stately as Nixon, nor are his draperies drawn as well. Few men have been so entirely overlooked as the favourite painter of Bath. His work finds a place in almost every well-known collection, but scarcely is ever the right name attributed to it, as so few collectors are able to recognize the handiwork of Sheriff. A fine group, his work, once came before my notice. In it he had represented a father with his three children, and the grace of the whole conception, the lightness of movement in one of the girls who was depicted as dancing, and the pale, soft colour scheme, made the miniature a very admirable one, and one longed to know more of the artist who painted it. This group was done on a blue ground of the softest and palest hue which could be used, and the colouring was almost that of Watteau, with just such curious points of vivid colour introduced as I have just mentioned. On another occasion a miniature was at first sight attributed by me to Wood, till I noticed the sharp colour in it, and realized that it had been painted by Sheriff. It seldom happens that a miniature is found bearing the name of this clever artist, who has been able to baffle so many collectors as to his identity.

S. Shelley

Last amongst the new names of this year is that of Samuel Shelley, a painter of very considerable importance.

He was born in Whitechapel in 1750, and appears to have been mainly self-educated, founding his style upon that of Reynolds, whose works he most assiduously copied in every spare moment of his time His father is reputed to have been a shoemaker, and to have desired that his son should follow his trade; and it is said that he actually started him at the work, but that young Samuel was constantly neglecting it in order to rush off to see pictures, and to make copies of them. Shelley himself stated that he attended "no art school save the one which every man may attend who studies good pictures." His first public appearance was in 1770, when he gained a premium at the Society of Arts, and four years afterwards we find his name amongst those of the exhibitors at the Royal Academy. The year before that he had appeared at the exhibition of the Incorporated Society of Artists, showing some fancy heads done in miniature, and his address was given in the catalogue as "at Mr. Shelley's," probably his father's, in "High Street, Whitechapel." The portraits at the Academy were of a clergyman and of a nobleman's three sons, so that it would appear as though he had very rapidly made a sound professional connection.

In 1775, Mr. Roget mentions in his "History of the Old Water Colour Society," Shelley had a few portraits at the Exeter 'Change Exhibition, and after that he confined his attentions to the Somerset House exhibitions, and exhibited there regularly for a great many years.

In 1778, Mr. Roget says, he made his first move westward, leaving Whitechapel, "where he had still hailed from 'Mr. Shelley's'" (or Shelly's, for the name is spelt in both ways in the catalogues) at No. 92, 24, and 62 respectively; he sets up for himself at Mr. Fentum's, No. 78, Salisbury Street, Strand. Creeping on, year by year, through Lichfield Street, Soho; King Street, Covent Garden, No. 16; and Henrietta Street, Nos. 20, 29, and 7, at which last address he remains from 1784 to 1794; he finally settles in the aristocratic quarter, No. 6, George Street, Hanover Square, and there it was he died on December 22nd, 1808.

He exhibited about one hundred and forty works at the Royal Academy, not portraits only, but what Dayes describes as "history in small," and employed himself on such subject pictures as "Maria, from Sterne," "Witches saluting Macbeth," "Nymphs feeding Pegasus," "Cupid turned Watchman," "Love's Complaint to Time," "Cupid solicits new Wings," and similar ideal works of a quasi-classical character such as were popular in the time of the Georges.

It must not be supposed that he confined his attention to such works; on the contrary, he frequently painted portraits, especially portrait groups, and it is upon these rather than upon his subject pictures that his fame rests; but it was clearly the execution of the subject pictures, the illustrations from poetic fiction, which brought him into competition with the painters of oil pictures, and enabled him, as representing the figure element in water-colour painting, "to make common cause with the artists who spoke for the landscape draftsmen," and unite with them in founding

the Water Colour Society. It is this fact that gives to his name more than ordinary renown, and he is best remembered as an original member of the Old Water Colour Society, which was planned and founded at his house.

Dayes describes him as one "above the character of a mere miniature painter," as "a painter of history," and "among the few who do not regard the profession in a mercenary point of view."

He was evidently a well-known man, and one who, by reason of the work which had made him popular, had a grievance against the Royal Academy as regards not only the hanging of his own pictures, but the exclusion of water-colour artists in general from the ranks of the Academicians; and therefore it was that Shelley, Wells, Hills, Pyne, Pocock, Nicholson, the Varleys, Nattes, and Gilpin formed the Society of Painters in Water Colour. The first meeting of the original conspirators was held, as we have stated, at Shelley's house; but the more serious gathering, at which the society was actually formed, took place at the Stratford Coffee-house in Oxford Street on the 30th November, 1804, and then it was that Shelley was elected Treasurer of the new society. He was re-elected to this position on the first anniversary of the meeting, when the boundaries of the society were enlarged and arrangements made for the second exhibition, but he resigned in the ensuing spring and Reinagle took the position. The reason for Shelley's resignation seems to have been the action of the society in depriving him of the share of the profits from the exhibition to which he deemed himself entitled.

It is evident that from the first the exhibitions were mainly composed of landscapes, and it was considered, says Mr. Roget, "that the portraits of which Shelley had sent so large a number (twenty-eight in the first, and nine in the second show), and which could not fairly be said to promote the society's objects, did not justly entitle him to a share of the profits on this account." It seems that the share of the profits was reckoned on the basis of the prices which were placed upon the exhibits by the artists contributing; and out of the total value of £2,860 placed upon the contents of the first exhibition the share of value claimed by Shelley was no less than £743 8*s.*, so that the high prices which Shelley placed upon his portraits, prices very possibly no more than he was able to obtain, but which, contrasting with the more modest estimates made by such men as Varley, Cristall, Barret, and Pyne, precluded his sharing in the same proportion as those who contributed the bulk of the exhibition, although not perhaps its most costly exhibits. There appears to have been a wrangle, and the result was that Shelley declined to be Treasurer any longer. The position of all the other members who desired to push forward landscape art can be readily understood; but on the other hand it would seem as though the man who had been so helpful at the start was a little unfairly treated on this occasion, as his proportion of the profits was not reduced, as might have been expected, but was actually omitted altogether. One would surmise that an explanation of the exact position

would have appealed to Shelley, and that he would have accepted a smaller proportion of the profits than that taken by the landscapists; but to be cut out entirely did not appear fair or just, and we can hardly wonder that Shelley resented the treatment which he received. This was in 1806, and two years later Shelley was dead.

He does not appear to have resigned his membership of the society when he ceased to be Treasurer, and "he had continued to adorn the walls of the galleries in Pall Mall and Bond Street with ideal studies and pleasing fancies inspired by Tasso and other poets, and in the last year of his life again placed some professed portraits among the drawings which he exhibited, notwithstanding their exclusion from a share of the profits. His works, however, had no place in the series of exhibitions in Spring Gardens, and his total number of drawings exhibited in the society's galleries amounted to sixty-three."

He would appear, therefore, to have harboured no resentment against the members of the society which he helped to found, and in whose affairs he took so considerable an interest.

It has sometimes been said that Shelley was present at the meeting on the 24th of June, 1807, at the Thatched House Club, when it was proposed by a few disaffected painters to form a rival society. William Wood was on that occasion in the chair, and H. P. Bone and Andrew Robertson, Chalon, Baxter, and Holmes represented the miniature painters; and a society was formed which was eventually called the Associated Artists in Water Colour. This new society expressly announced that it was started in no spirit of rivalry to the other society, but as it at first assumed a name almost exactly like that of the elder society, held its exhibitions in the rooms used by the other society, and founded its regulations upon those of its opponents, the rivalry was a very real one, although its announcements told another tale. It only lasted for some five years, and Shelley never joined it. He was begged to do so from the first, and his presence at the opening meeting gave rise to a suspicion that he had done so; but he was true to his old society, although to the last he considered himself badly treated by it, and he gave no adherence to the Associated Artists, regarding it as an opposition society.

The fanciful groups for which Shelley was famous were very popular in his time, and many of them were engraved. There are prints after him, so Redgrave states, by Bartolozzi, Caroline Watson, Nattes, Collier, Heath, Engleheart, Sherwin, Burke, and Knight. In some of his works he is stated to have been his own engraver. He did several book illustrations, and was also well known for his clever pencil portraits, some of which, like that illustrated in this work, are treated in miniature-like fashion, the heads and faces coloured, and the rest executed in blacklead pencil. The distinguishing feature of his actual miniatures is the extreme rarity of finding one containing no more than a single portrait. Almost all his best works represent at least two persons, and often more, combined

in a group. There are several representing a mother and her baby, or two sisters or two brothers (see Plate LXIX., figs. 1, 2, and 3); but of single portraits I only know of some half-a-dozen really good instances (see Plate LXIX., fig. 4). Perhaps the best of these represents the Duchess of Rutland, and is at Belvoir Castle. His own portrait in pencil belongs to the Water-Colour Society.

In colour Shelley was not strong, his inclination tending towards a low tone of colour, somewhat grayish in hue, and this has been still more reduced in brilliance by the fading which has overtaken many of his miniatures. He often painted on oval ivories, longer and narrower than were used by other artists, and he used them lengthwise, contrary to the usual custom, so that his miniatures can frequently be recognized in a cabinet by the mere appearance of their position and shape, lying on their side as it were, rather than erect upon the major axis of the ellipse (Plate LXIX., figs. 1 and 4).

As a rule he signed his best works. His drawing is accurate on the whole, and his finest works, by reason of their quiet colour, have been taken by persons unfamiliar with his work for those of Cosway, to which they certainly bear some slight resemblance. There is not, however, any really striking similarity between the works of the two men, save in the treatment of the hair. Greater grayness of colour scheme, lack of brilliance, and especially drab hues in the flesh, will readily distinguish the work of Samuel Shelley. The fanciful subjects in which he excelled have long since lost their attraction to the collector. He was far greater in his portraits than he ever was in such compositions, and it is by his groups of a mother and child, or of children, that he will be known, and in them that his merit can be best appreciated.

He appears to have been a very attractive man—keen-eyed, bright, happy, and even merry. He was a very good singer, and could tell a story well, and consequently his company was in great demand amongst his friends. With his fellow-artists he was ever popular, so specially free was he from jealousy. To this characteristic many persons bear evidence; and there are few artists whose names occur so often in correspondence of that period as does the name of Shelley, a high tribute to his great popularity. He was successful in his profession, and left a fair fortune, but having no near relations his effects were all sold after his decease.

The original catalogue of the sale is still preserved in the Manuscript Room at the British Museum (33404, f. 216). The auctioneer was Peter Coxe, and the sale was to take place at his Great Room in Spring Gardens on March 22nd, 1809, and on the two following days. Amongst the things sold were pictures by Lely, Titian, Van Goyen, Poussin, Janssen, Poelemberg, and Sir Joshua Reynolds, the paintings by the President representing Mrs. Hill and her child, and the boy with grapes.

There were also books, drawings, and prints, and all the paraphernalia of an artist's studio, including some four hundred ivories, glasses, colours,

frames, goldbeater's skin for the margins, saucers, ink, easels, portfolios, brushes, scrapers, lay figures, morocco cases, and sketch-books.

A few miniatures are mentioned, the portraits of Captain Sydenham, Sir Ashton Lever, Sir Edward Walpole, Admiral Keppel, the Duke of Orleans, Mr. Brereton as Douglas, and Mrs. Thornton, the celebrated equestrienne. At the beginning of the catalogue is an interesting preface by the auctioneer dealing with the character of the deceased artist. Mr. Coxe expresses his gratitude to the executors who allowed him to offer for sale the effects of his late friend, and who were pleased to entertain a high opinion of his abilities as an auctioneer.

He speaks of the integrity of conduct which distinguished Shelley, of the suavity of his manners, of his polite demeanour, and of his social accomplishments. He says that as a son and a brother he was kind, attentive, and affectionate; and that as a friend he was sincere and full of zeal, while as a companion he was invariably cheerful and ever void of jealousy. He refers to the fact that Shelley was entirely self-taught, and adds a pleasant tribute to the readiness to help others, which was, he says, a distinguishing mark of his character. Unfortunately the catalogue is not priced, nor are there any references to the purchasers of the various lots.

In the seventh exhibition, held in 1775, we find more new names. Mary Benwell appears upon the scene; T. Cubitt is another new name; and besides these there are R. Davey, Donaldson, Thomas Hull, Thomas Redmond, and A. Toussaint.

Mary Benwell

None of these artists are of special importance. Mary Benwell derives such small importance as she possesses more from the fact that her name is introduced into some sarcastic lines by Peter Pindar than for any high merit attaching to her work. She was supposed at one time to be a candidate for Academy honours, and Pindar, mistaking her Christian name, alludes to her in the verses, which were so readily quoted in her day, as Sarah Benwell, saying,

> Thus shall I hurt not any group composers
> From Sarah Benwell's brush to Mary Moser's.

She was selected by Queen Charlotte to paint her portrait, the Queen, according to a contemporary account, stating that she was sick of the men, who tried to flatter her, and did it badly, and was determined to be painted plainly by a plain woman. It may be judged by this remark that Mary Benwell had nothing special in the way of good looks to commend her, and it is equally certain, from the few miniatures which can be certainly attributed to her brush (one of the best of which, signed by her, is in the collection of the Honourable Gerald Ponsonby), that she never attempted to flatter her patrons, but painted them in a straightforward manner, neither disguising their plainness nor exaggerating their claims to beauty.

Her work must have been popular, as many of her portraits were engraved, the names of Charles Knight, Houston, and Schiavonetti appearing on prints from portraits painted by her. She resided in what was

variously called Warwick Lane, Warwick Court, or Warwick Passage, and she exhibited first at the Artists' Society in 1762, and then, up to 1783, at the Academy. Soon after that she married an officer named Code, whose promotion, according to the "Gentleman's Magazine," she was able to purchase out of the money she made at her profession, and they then retired to the neighbourhood of Paddington, and she quitted her profession. Her husband died at Gibraltar, but where or when she died is not known; but she was certainly living as late as 1800, for her name is given in a list of those present at an Assembly in that year.

J. H. Benwell

John Hodges Benwell, who was born at Woodstock in 1764, has been claimed by some writers as her brother, but is now believed to have been her cousin. He was a pupil of Saunders (or Sanders) the portrait painter, and was himself no mean exponent of the same art, but he only lived for twenty years and died of consumption in 1775. Many of the works he executed in this very short life were, however, engraved, and a pleasing portrait by him of Pierre du Terrail is in the South Kensington Museum.

Cubitt
R. Davey
T. H. Hull

Of Cubitt, who lived, so the catalogue tells us, in Vere Street, Oxford Chapel, and of R. Davey, who resided at 41, Charlotte Street, Rathbone Place, we cannot obtain any information whatever; while of Thomas H. Hull, who resided at 14, Mark Lane, we only know that he exhibited up to 1800, and that in that year he died. I have seen two examples of his miniature works signed, one of them belonging to Earl Beauchamp and the other to a collector in London. They have not any very great merit, and closely resemble the work of an enameller, a profession which I have a strong suspicion was his usual one. From these two works I have been able to recognize others of his portraits, and have found the enamel character in all of them; a certain harshness and crudity of colour which bespeak the artist accustomed to the use of this more rigid medium of expression.

J. Donaldson

John Donaldson, who resided in King Street, Soho, had a sad life, and was a very eccentric genius. He was born in Edinburgh in 1737, the son of very poor, hard-working parents, both of whom laboured at the trade of glover. They were people of unusually rigid and bigoted religious opinions, and the lad, brought up in such an atmosphere, early imbibed eccentricities of opinion. He had little or no education, as his parents not only were poor, but were possessed of the idea that a child should earn its own living from the tenderest age, and accordingly, finding that John had a capacity for drawing and was able to catch a likeness, they set him to make portraits in Indian ink, and to support himself at an age when most of his companions were at school or at play. This sort of life was pursued in Edinburgh, the lad labouring hard all day with only his native genius and the constant practice of his art to teach him till he had saved up money enough to come to London in 1762, and two years after his arrival he gained a premium at the Society of Arts and obtained many commissions for portraits. At this time he was twenty-seven, and had become a member of the Incorporated Society of Artists. In 1765 he took

up china painting, went down to Worcester and worked in the Porcelain Manufactory there for a time, and then, returning to London, brought back with him certain vases to decorate, and painting landscapes and portraits upon them acquired a great reputation in that way. This work would have given him a steady competence, as already he was overwhelmed with work; but suddenly he threw it all up, left London for Edinburgh, and took up with his miniature painting. Then it was that he adopted more extravagant notions, became a pessimist of the first water, and, imagining that all was wrong in the world alike in art, religion, and manners, took upon himself the task of setting everything and everybody right. His perverse ideas lost him many a friend and patron, and he neglected his art to make speeches, to write long papers and articles, and to spend his time in fruitless discussions and arguments. Then, finding that his work had left him, he took up etching, and for a while was very successful in that branch of art. He adopted some of the ideas of Rembrandt, selecting beggars and very old men as his subjects, and setting them in deep shadows after the manner of the great Dutchman.

This occupation did not, however, last long; he soon grew tired of etching, became more and more restless, and then settled down for a while to the life of a chemist. He had by that time adopted vegetarian principles and strong humanitarian views, and therefore used his chemical experiments in order to find out some method of preserving vegetables and fruit from decomposition, so that fresh fruit and vegetables could be eaten all the year round. He did discover some method of treating fruit with a species of formic acid, and patented the scheme; but it was far too costly and its results too dubious for it ever to become a success, and the patent remained on the books of the Edinburgh Patent Office, the record of useless experimentation. Then poetry attracted him, and feeling that his genius lay in that direction he wrote and published a volume of poems and followed it by a poetic essay on "The Elements of Beauty." This last work had some success and was well received, but again the wandering habits of the artist became supreme, and he gave up poetry for some other work which attracted him at the moment. Once again he tried painting, especially miniature work, but found that his hand had lost its cunning and that the public would not buy his productions.

Gradually he sank lower and lower in the social scale, became more and more eccentric, and fuller than ever of the idea that it was his mission to reform the world and to correct all whom he met in matters of art, religion, and science. Eventually he returned to London, took to street lecturing, had to relinquish that on account of ill-health, and at last became almost destitute, and at times was nearly starving and in great pain and suffering. Some old friends then rallied round him, contrived to raise a small sum of money which he was to receive in weekly instalments as long as he lived, provided he abstained from lecturing and lived a quiet and retired life. He went off accordingly to Islington, lived upon this very

small income, which just sufficed to keep him from actual destitution, and on October 11th, 1801, but five years after the subscription had been raised in his favour, he died all alone in his solitary lodgings, worn out by bodily and mental disease, and was buried in Islington Churchyard.

His miniatures are very scarce, but of extraordinary force and vigour, although marked by most eccentric colouring. He was fond of emblematic symbols; and miniatures in which the staff of Hermes, the triangle, the serpent holding its head in its mouth, stars or crosses, half moons or lions' heads are introduced at the sides of the portraits may always be attributed to him.

If an extraordinary green cloak is associated with a vivid scarlet hood, or if a bright blue coat has an equally bright yellow collar, the miniature that contains these curious examples of colouring is pretty sure to be the work of Donaldson, and apart from such eccentricities is generally a fine work of art. At times he painted on a black background, solemn and shadowless, and at other times upon a bright yellow or an equally vivid green background. His touch was light, and his figures are graceful, well drawn, and full of character; but there is an eccentricity bordering on madness to be found in his compositions, especially in their colouring, which will enable the collector very readily to recognize the work of this wayward and curious genius. One of his most ordinary portraits (Plate LXIV., fig. 2) is in Lord Hothfield's collection.

T. Redmond

Thomas Redmond does not seem to have lived in London during his professional life. He resided at the time of the exhibition at Bath, and gave as his address 1, The Grove, Bath. He was the son of a clergyman at Brecon, and originally intended for a house-painter, and actually apprenticed to that craft. It was, however, soon apparent that his instincts lay in a higher direction, and his indentures were cancelled, while he made his way up to town, where from the first he supported himself, working at the St. Martin's Lane Academy, and giving lessons to pay for his own tuition. In 1763 he became a member of the Free Society of Artists, and then settled down at Bath, where he lived the remainder of his life, and where in 1785 he died, aged about forty. He only exhibited at the Academy for some four years, and his exhibits were not confined to miniatures, as he sent pastels to London, and he is, in fact, better known by these works than by his miniatures. His name can occasionally be seen on a miniature, but there is no special merit about his work, and I have only seen men's portraits by him.

A. Toussaint

The last man who appears in this year is Augustus Toussaint, the son of a very well known jeweller of the time who resided in Denmark Street, Soho, and made a very considerable fortune by his trade. Young Toussaint gained a premium at the Society of Arts in 1766, and showed such great talent that he was apprenticed to James Nixon, A.R.A., who is said to have been one of his examiners for the prize, and to have been so pleased with the work of the lad that he offered to take him into his

studio. He exhibited at the Academy from 1775 to 1778, and not only sent in miniatures painted on ivory, but also many works in enamel, by which he is better known than for his paintings on ivory. He only carried on his profession at his father's warehouse, 5, Denmark Street, for a few short years, as his father died and left him an ample fortune, he being the only son. Toussaint then sold the business and retired to Lymington, in Hampshire, where his father had some property, purchased by his grandfather, who is said to have landed at that place when flying for his life from France; and there the artist resided till his death, which happened between 1790 and 1800, so Redgrave says, and he was buried in the churchyard of that place. He lived a quiet life in the little town, and died much respected, and most of the personal property which he accumulated was sent over to his native France, to the few relations who were left in that country. Toussaint's work is very hard, rigid, and wiry, but mention must be made of the beauty of the frames in which it is inclosed, which are often of considerable merit. He is said to have made frames for Smart and other artists, and some of the lovely openwork frames which hold the choicest works of Smart (Plate LXXII., fig. 8, and Plate LXXIII., figs. 1 and 3) I believe to have been the work of this very artist, or to have been made at least at the house of business founded by his father.

There are a few fresh names to be found in the eighth exhibition, that of 1776: Alves, Gaskell, Handasyde, Miltenberg, Morland, Rickards, Skinner, Paul Smart, Taylor, and Wogan; but none of them, with the possible exception of Handasyde, who is better known as an enameller, were of even second-rate importance.

J. Alves

James Alves was a Scotsman who practised in London, but of whom practically nothing more is known. He painted in pastel as well as in miniature, exhibited for a few years at the Academy from 1775 to 1779, and then is said to have returned to Scotland and to have succeeded to some estate there. He died, so the "Spectator" says, at Inverness on November 27th, 1808, in his seventy-first year. I am not familiar with his work in miniature, and cannot recall ever having seen any portraits signed with his initials. When in London he lived "at Mr. King's, New Bond Street." His first portrait at the Academy is called "St. Cecilia," and with it he sent a portrait of a child.

J. Gaskell

Of J. Gaskell, who lived at 4, Bells Buildings, Salisbury Court, and sent in a miniature portrait of a young gentleman, I know nothing; nor is

P. M. Morland

P. M. Morland, who resided in Manchester and sent in two portraits, any

S. Rickards

better known (see page 179); while as to Samuel Rickards, who resided in Pall Mall, we only find his name in the Academy catalogue for this and the succeeding year, and have no information as to his history or his work.

J. Skinner
Paul Smart
A. Taylor

John Skinner lived at 112, Wardour Street; Paul Smart at Mr. Bougonner's, 48, St. Mary Axe; and Alexander Taylor lived at 23, Rathbone Place; but as to all three of them we are without any further informa-

tion, save the isolated fact that the man with whom Paul Smart lived was a jeweller and a maker of frames for miniatures, and at one time an apprentice of Toussaint, already mentioned. Miltenberg will be mentioned when we come to deal with the enamellers.

C. Handasyde

Handasyde must also be mentioned in that chapter, but as he painted a few important miniatures in water-colours, it is well to record his name here also. He is said to have been a pupil of George Engleheart for a short time, and to have adopted the style of his master; and certainly the few works which I have seen, and which are signed with his initials, resemble in many respects the work of that eminent artist. He first gained distinction as an enameller, and it was in that capacity that he carried off a prize at the Society of Arts; but he also went in for etching and for mezzotint engraving, and his own portrait is extant, etched and mezzotinted by himself. He resided at 3, Hatton Street, painted very few miniatures so far as is known, adopted the use of patches and flakes of colour upon the lace and draperies of his sitters in the manner which Engleheart made so specially his own, and signed his portraits with his initials in the left-hand corner. Sir Charles Dilke has a fine example of Handasyde's work in his collection.

T. Wogan

Of Thomas Wogan, the last on the list for 1776, we know that he was an Irishman, a student in the Dublin Academy, a resident in Merrion Square when in Ireland, and at 16, Salisbury Street, when in London, and that he had a considerable practice in his native land, and died there in 1780. His miniatures are signed with a W only, and are of ordinary merit, having no special characteristic, unless the use of a great deal of brown in them can be called a special feature. By it they certainly can be distinguished.

Some more miniature painters appear in 1777: Bowring, Collins, Corbould, Cumberland, Day, Dietz, Graglia, Hill, Pelham, Roberts, and another Smart.

Bowring
Cumberland
T. Day
Diana Dietz
John Roberts

Of Bowring, who lived at 21, Wells Street; of Cumberland, who lived in the City at 37, Friday Street; of Thomas Day, residing at 24, Great Portland Street; of Diana Dietz, of 5, Great Pulteney Street; and of John Roberts, of 11, Portland Street; we know nothing save their addresses and the record of what from time to time they exhibited at the Academy, nor am I able to identify their work.

R. Collins

Richard Collins is a better-known man. He was a pupil of Meyer, born somewhere in Hampshire in 1755, and he attained to some eminence in his profession. In common with several other artists he is said to have fallen in love with Mary Meyer, the fascinating daughter of his master, but he was treated with the same disdain as were all the others who came under the influence of this charming damsel, and rejected with calm contempt. Collins is said to have taken his rejection very much to heart, and never to have married in consequence, living a very lonely life, and saving all the money that he could. His miniatures are very little known, and are

generally attributed to other artists. Those which are signed by his initials are constantly given to Cosway, although they do not resemble his work in the very least, and those which are not signed are considered as of no importance. The work of Collins was quite unknown to Propert, who stated that he had never seen an undoubted example of his painting, and it was equally unknown to Foster, who makes a somewhat similar remark as to it. It is, however, very straightforward, honest work (Plate LXVI., fig. 8), and there are many examples of it to be seen, some of which bear his name and address on the back. In the country houses of Worcestershire, where he spent a considerable part of his life, his miniatures are not infrequent. The colouring is ruddy and somewhat strong, the drawing accurate, and the background a rather confused mass of stippling in grays and browns as a rule. I have also seen one miniature in Yorkshire signed by him which is on a nearly pure white ground, free from all stippling, and this was signed with name and address; but as a rule his works, which, by the way, are always very small, can be known by the quality of the background, which is as far removed from that of Cosway as can be imagined. There is a hardness about the texture of the skin which bespeaks the enameller, and it was in fact in that branch of his profession that he gained his royal appointment, being made principal enamel painter to George III. on the death of Meyer. He obtained very high prices for his works, which, being of such small size, were in demand for bracelets and bands, and having acquired a considerable fortune, he gradually retired from the active exercise of his profession about 1806, and for fourteen years resided in Worcestershire near to Pershore, where he had bought a cottage.

His life in London had been, however, too busy a one for him to be able to settle down in the country, and, to use the word of an obituary notice which mentions him, "he pined for the company of his old friends and resented the quiet of a country life." He was popular in the county where he had settled and had become a magistrate, and was noted as a welcome visitor at many houses and as an excellent raconteur; and as he generously gave away many examples of his skill in miniature and enamel work, he acquired a reputation for kindliness; but as old age crept on, the solitude was too great for him, and back he came to London, where he lived for three years in Islington, and died on the 5th of August, 1831, at the age of seventy-seven, leaving, it is said, all he possessed to the heirs of his old love, Mary Meyer, whose refusal had so altered the tenor of his life.

There is a pathetic aspect to the life of Collins, and it would be interesting to know more about him than can be gained from the all too short obituary notices in the "Spectator" and "Gentleman's Magazine," which are almost our only source of information.

R. Corbould

Richard Corbould, of 75, Chiswell Street, Moorfields, was a prolific genius who is better known in respect to his landscapes and portraits than for his early works in miniature. His first attempts were copies in

miniature of the works of other men, but speedily he left this branch of art and took to landscape. He was also employed very largely as a book illustrator, in which he excelled. I have only seen one miniature signed with his name, and therefore to be ascribed definitely to him, and that was not marked by any special excellence. I believe that after taking up landscape work he, like many other artists, relinquished the practice of miniature work.

A. and A Graglia

The two Graglia, Andrea and Alessandro, who lived together at 5, Bridges Street, Covent Garden, a passage-way which has long since disappeared, were Italian jewellers, and it is probable that, although the fact is not so stated in the Academy catalogues, their works were in enamel. The miniatures which they sent in were described as the portrait of a foreign nobleman, and one of the Marchioness of Cordon, the Sardinian Ambassador's wife, by Andrea, and of Mrs. Vento, by Alessandro.

They eventually moved to 194, Oxford Street, and continued to exhibit for some years; but I know nothing about them, and have been unable to identify their work.

H. Pelham

Henry Pelham, who lived with "Mr. Copley, Leicester Fields," was the pupil of that artist, and is said by some writers to have been his nephew. His first exhibit, the "Finding of Moses," was not a miniature, but a work in oil, and was finely engraved by W. Ward in 1787. In 1777 and 1778 he also exhibited miniatures and enamels, but after that his name does not appear in the catalogues, and he is said to have died at a very early age.

— Smart

The Smart who appears in this year was probably the Paul Smart who has already been mentioned, although his initial is not given; but he was residing with Mrs. Boujonnare at 15, Finch Lane, Cornhill, and it is probable that she was the widow of the jeweller called Bougonner, of St. Mary Axe, who was referred to in the catalogue of the previous year.

Almost all the artists who have already been mentioned exhibited in the tenth exhibition, held in 1778, and there are a few extra names, those of Addington, Bosset, Harding, Hook, Plott, Read, Rymsdyck, Saunders, Sciptius, Smart, Tuvin, Vaughan, Witchell.

S. Addington
Eliza Hook
Saunders
Vaughan

Addington, Hook, Saunders, and Vaughan were ladies, and we have no information as to any of them. Sarah Addington lived at 10, Cheapside; Eliza Hook at 11, Great Russell Street; Miss Saunders at 20, Henrietta Street; and Miss Vaughan at No. 12 in the same street.

J. B. Bosset
W. Read
Rymsdyck
J. Tuvin
W. Witchell
G. Sciptius

J. B. Bosset, of 33, Greek Street, Soho; William Read, who lived in 157, Fleet Street; Rymsdyck, whose initial is not given, but who is called Junior in the catalogue, and lived at Mr. Porter's, Frewin Street, Soho; John Tuvin, of 80, Brick Lane, and William Witchell, of 57 Titchfield Street, are artists who are unknown to history, and whose work I have not been able to trace at all; while of George Sciptius, who resided at 2, Bentinck Street, Soho, I can only state that he was a friend of the Mosers, a companion of the well-known Mary Moser, almost as great a

flirt as Mary Meyer, and that it was from the Mosers that he acquired his love for painting flowers, in which he obtained a certain contemporary reputation.

S. Harding

Of Plott and Harding we know a little more. S. Harding, of 83, Fleet Street, whose initial only is given in the catalogue, was named Sylvester from his father, who bore the same unusual name. He was a Staffordshire man, having been born at Newcastle-under-Lyme in 1745, so Redgrave informs us, but at ten years old was sent up to London and apprenticed to a hairdresser. This business he very much disliked, and after four years of it he ran away and joined a party of strolling players, with whom, under an assumed name, he travelled for some few years, visiting Edinburgh, Glasgow, and London, but attaining to no success in his profession. He then left the company, took lessons in painting, and commenced miniature work, exhibiting at the Academy from 1778 to 1787.

His work was not of very high merit, and brought him little emolument or renown, and he therefore took up engraving, and accepted a commission to engrave some portraits for an edition of Shakespeare. He copied many well-known pictures of great sailors and soldiers in miniature, and these copies are often to be met with in collections. In 1795 he became a publisher in Pall Mall, and started, in conjunction with his brother (who was afterwards appointed librarian at Frogmore), a publication called the "Biographical Mirror." He also issued the "Memoirs of Count de Grammont," the illustrations of which he executed himself; and he became a great collector of prints, drawings and pictures, and his house was a favourite resort of other collectors of the day. His work as an artist is of no special interest; his miniatures, especially, are of the very least importance; but as a collector and a publisher he became very well known, and was highly esteemed for his honesty and his kindliness of heart. He died in Pall Mall in 1809.

J. Plott

John Plott had almost as varied a career as Harding. He was a Winchester man, born in 1732, and was at first clerk to an attorney, becoming afterwards the head of the office in which he had served as clerk, and adding to the business that of accountant.

When but twenty-four years old he, however, left the clerkship he then held and came up to London, becoming a pupil to Richard Wilson, R.A., and afterwards entering the studio of Nathaniel Hone, R.A., learning the rudiments of his art from these two men, and acquiring a very fair skill in portrait painting. He exhibited for a time at the Academy, but after a very few years in London returned to Winchester, took up his old occupation, entered into the municipal life of the city, and became a member of the Corporation, continuing the exercise of his artistic work in his spare time, and producing some really clever miniature portraits. He was very fond of natural history, and, as he drew with great care and accuracy, was able to illustrate what he wrote with a view to publication. He started, but never completed, a "History of Land Snails," for which he

made the drawings; but he did not live long enough to see more than the first few parts of it through the press, and died at Winchester in 1803 at the age of seventy-one, greatly respected by all his neighbours. His miniatures resemble the work of John Bogle, and are marvels of detail, painted with the most exquisite fineness.

An example in the author's collection is upon a grayish white stippled ground, and the hairs of the head, white lace collar, and linen tie are painted with great refinement and the utmost skill. The modelling of the face is very delicate and dainty, but there is no robustness or strength about the work, which therefore lacks virility and is unimpressive; but for exquisite finish and elaborate detail, painted with the very finest of brushes and with never-ending patience, the miniatures of John Plott occupy a special position. They are by no means common, and he probably painted but few, but they are well worth securing as marvels of dainty skill.

When in London, Plott lived at 13, King Street, Covent Garden.

The Smart who is mentioned in this year's exhibition as S. Smart of Bethnal Green Road was, I believe, the same person as the Paul Smart who has already been twice mentioned, and whose name was, so far as I can ascertain, Samuel Paul Smart. In 1778 he is found back again in Bethnal Green Road, having evidently left Finch Lane, where we last heard of him.

In 1779 the artist P. Morland, who has already been mentioned, reappears as P. McMorland, the latter being very probably his true name. He is again given as residing in Manchester, but neither the man nor his work can be identified. Of his life I know nothing. One of his miniatures is in Mr. Marshall Hall's collection, and is signed. See Plate LXVII., fig. 7.

P. McMorland

John Ford, of Vauxhall, who also practised enamel work, but of whom nothing is known, appears in 1779, and Richard Morton Paye, all the other names being of those who have already been mentioned.

John Ford

Paye was an extraordinary person, made even more so by his friendship with the well-known Dr. Wolcott, who for a time took him up and played him off as a foil against his old friend Opie, with whom at that moment he had quarrelled. He was originally a chaser by trade, but did some painting and also worked at carving, modelling in wax and clay, and even sculpture. His sojourn with Dr. Wolcott was a short one, as he painted a portrait of a natural son of the Doctor, and exhibited it at the Royal Academy under the title of "A Sulky Boy," and this gave great offence for a time. Later on he satirized the Doctor as a bear seated at an easel, and this completed his offence, as Wolcott, who satirized and lampooned every one else, could not stand the same treatment himself, especially from one whom he patronized and considered as his inferior, and therefore the friendship between these two strange persons came to an end. Paye was said to have been a somewhat shy and diffident man, caring little to associate with his fellow-artists, and desiring to be alone; and this shyness, added to the effect of a severe attack of rheumatic fever, which

R. M. Paye

incapacitated him for some time from work, caused him some distress, and he fell into poverty. Later on, losing the use of his right hand from the effect of the fever, he learned to paint and model with his left, but he was never a successful or popular artist, and he died in difficulties and all alone in December, 1821. Some of his works were engraved by Valentine Green and by J. Young, both of whom assisted him from time to time; but beyond a work known as "The Miraculous Increase of the Widow's Oil," in which his wife and children were introduced, his works are but little known, and his miniatures I have not been able to identify at all. Some of his gold-chased frames are known, and one portrait, which has been attributed to him, and is in a very fine chased frame, at Madresfield Court, may very likely be his work, both frame and picture.

There are two addresses given to Paye in the catalogues of the Royal Academy, one being at 26, Swallow Street, and the other at Mr. Laver's, Bruton Street, Berkeley Square.

There were several enamellers whose names appeared in this year's catalogue, notably Horace Hone and Hurter, and it was also the first year in which Ozias Humphrey exhibited, but reference to him and to the enamellers must be deferred to another chapter.

After that year the miniatures, with carvings in wax, enamels, sulphur impressions and casts, were given a separate place in the catalogues of the Academy, and from that time many more names appeared in the list of miniature artists, of whom the bulk were persons of no special importance, whose works cannot now be traced. The regular painters who have been already mentioned, such as Collins, Sheriff, Shelley, Cotes, Bogle, Hone, Benwell, Sciptius, Smart, Vaughan, Paye, and Engleheart, sent in their exhibits, and altogether there were some 70 miniatures, enamels, and wax and sulphur impressions exhibited in that year. That number rose in the following year to 96, rising in 1782 to 107, in which year John Russell, afterwards R.A., appears amongst the exhibitors, and in 1783 to 128, frames of portraits being in each of these cases counted as single exhibits, so that the actual number of miniatures, etc., shown was far larger than has been stated. In 1784 there were but 94 exhibits, but this represented at least 145 separate portraits.

The number of exhibits rose in 1785 to 118, and in 1786 to 132. It then fell in 1787 to 114, in 1788 to 94, in 1789 to 75, rising in the following year, 1790, to 93 exhibits, in 1791 to 92, in 1793 to 80, and then in 1794 to 147. The Academy having been now established some twenty-five years, we need not perhaps pursue further this method of reckoning, but it should be noted that from that time onwards for some years there were about a hundred exhibits of miniatures each year to be seen, and that many of the artists who painted them were persons who are unknown at the present day, and whose works cannot be identified with any accuracy. At no time were miniature painters treated with very much respect by the Academy. Very few of them attained to Academic rank, Cosway and Humphrey,

Nixon and Hone, representing all whose names appear under the Presidentship of Reynolds; and Bone, A. E. Chalon, Edridge, Newton, and Ross being the only remaining ones out of the host of painters in miniature whose names adorn the historic roll.

Neither Engleheart nor Plimer, Smart, Shelley, Sheriff, Wood, Chinnery, Bogle, Collins, Barber, Downman, Grimaldi, Cotes, Crosse, nor Benwell ever attained to the dignity of membership of the Academy, and not one of the enamellers, with the exception of Bone, ever reached that position. Such men as Craft and Spicer, Hatfield, Hurter, Prewitt, and Essex exhibited over and over again, but were never called within the mystic circle.

There are a considerable number of artists, however, who must be mentioned in this work, whose miniatures appear constantly in the exhibits of the Academy after the completion of the years with which we have dealt seriatim, and it may be convenient to take them in alphabetical order. A large proportion of them are comparatively little known, and of the majority I am unable even to illustrate specimens of their work, and in many cases even to identify it; but occasionally miniatures are to be found bearing the names of these artists, and in such cases it is well to know whatever there is in the way of information concerning them. Redgrave, when he compiled his "Dictionary of English Artists," gathered up all the information that he could respecting them, very much of it from Edwards and Dallaway, and Propert added a few scraps of further information; but from Edwards and those who followed him most of the facts which I narrate have been taken.

John Alefounder

John Alefounder was a constant exhibitor at the Academy, but does not appear to have signed any miniatures. He was a pupil, Redgrave tells us, at the Academy schools, and in 1782 gained a silver medal. He exhibited for the first time in 1777, and after this sent in drawings both in chalk and pencil, as well as portraits in oil, water-colour, and miniature, to the annual exhibitions; soon afterwards, in 1784, he went out to India in the pursuit of his profession, and sent a portrait from Calcutta to the exhibition of 1794; but he died in that city in the following year from sunstroke. Several of his pictures were engraved, and a portrait of him is to be seen in the rooms of the Society of Arts. A goldsmith of the same name made frames for miniature paintings, and I have found his trade card at the back of a miniature, and his name, "J. Alefounder," on the gold frame which inclosed a portrait by Smart.

William Artaud

William Artaud was another student of the Academy, who first exhibited in 1780, and continued to do so up till 1822, but his miniatures cannot be identified. He was a portrait painter of some renown in his time, and painted several rather popular Scripture scenes, being specially employed to illustrate Macklin's Bible.

James Antony Arlaud

There were three miniature painters of the name of Arlaud who must not be confused with the artist just named. One of them, James Antony

Arlaud, was a Swiss, born in Geneva on May 18th, 1688. At the age of twenty he left Geneva, and was at work for a while at Dijon; he went on to Paris, where he was patronized by the Duc d'Orléans and gained a great reputation. In 1721 he came to London, and met with much encouragement. He painted the Princess of Wales, afterwards Queen Caroline, and several of the nobility; but remained a very short time in England, returning to Paris, and eventually retiring to Geneva, where he died on the 25th of May, 1743.

Benedict Arlaud

His brother Benedict was also born in Geneva, and practised for a while in Amsterdam, and then in London, where he died two years before James Arlaud came to England.

Bernard, Benjamin, or Benedict Arlaud

The third member of the family, whose initial was B., and whose name has been variously given as Bernard, Benjamin, or Benedict, was probably a son either of James or of Benedict. He exhibited at the Academy between 1793 and 1800, retired to Geneva in 1801, and was living there in 1825, as he sent a miniature from there to the Royal Academy Exhibition in that year. I have seen two of his portraits, but both of them were enamels, and it is probable that his work was mainly done in that medium. He is, however, said to have painted miniature portraits, and I believe there are two signed portraits by him in Geneva.

James Alves

James Alves was a Scotsman who practised in London. We only know of him from the fact that in 1775 he started exhibiting in London, and continued to do so till 1779, sending in portraits in miniature and in crayons. He died at Inverness on the 27th of November, 1808, in his seventy-first year.

Charles Banks

Charles Banks was a Swede who came to England in 1746, and altered the spelling of his name from Bancks to Banks, to give it more of an English appearance. He painted a portrait of himself which was engraved by McArdell, and he occasionally exhibited at the Royal Academy between 1775 and 1792. There is a drawing by him in Indian ink at South Kensington.

Lucius Barbor

Lucius Barbor was another Swede, of whom we only know that he lived in the Haymarket, that he exhibited at the Spring Gardens Exhibition, and that he died on November 7th, 1767, leaving a widow in distress, who was assisted by the Incorporated Society of Artists.

Hugh Barclay

Hugh Barclay was born in London in 1797, and his work appears to have been almost exclusively miniature copies of important Italian pictures in private collections in London and in the Louvre. He worked a good deal in Paris, where he died in 1859.

J. Barry

J. Barry first appears as an exhibitor at the Academy in 1784, and he continued to send pictures occasionally up to 1819. He lived at No. 1, Old Compton Street, Soho, and his works were either landscapes or fancy portraits. In 1788 he went for a voyage to Lisbon, as his health had failed him, but appears to have returned stronger in health, and removed to 83, Charlotte Street, Rathbone Place, where he is believed to have died.

A man of whom a little more is known is John Thomas Barber Beaumont, who was a rather noted painter of theatrical celebrities, several of whose portraits have been engraved. His work was of a rather unusual character, and, as Redgrave says, there is but little trace in it of stippling or of hatching. His technique much more resembles oil painting. It is probable that his artistic work was taken up more as a recreation, as he seems to have been a man of some means, and interested in many other pursuits. He was born in Marylebone on December 21st, 1774, and entered the schools of the Academy in 1791, where he gained several medals, and from 1794 to 1806 was a pretty constant exhibitor. He was appointed miniature painter to the Duke of Kent and to the Duke of York, his name at that time being only Barber. In 1802 he published a book called "A Tour in South Wales," and soon after that issued another one on the "Defences of the Country," and organized a body of volunteers. A few years later he established the well-known "Weekly Register," and then threw his energies into the establishment of a "Provident Institution," which later on developed into the "County Fire Office," of which he became the managing director. He was then living at 25, Southampton Street, Strand, and in that year, 1806, exhibited a portrait of his wife at the Academy, which was his last exhibit. He is said to have painted a good many portraits for his own amusement; but from the time of the establishment of the County Fire Office he took no active part in art matters. Later on he added the name of Beaumont to that of Barber, and became a magistrate for Middlesex and for Westminster. He died on the 15th of May, 1851.

John Thomas Barber Beaumont

There was a miniature painter of the name of Beauvais, a Frenchman who had settled in England, and who had the unenviable notoriety of being one of the dirtiest men of the day. Smith, in his "Book for a Rainy Day," refers to him in the following passage:

Beauvais

"This man, who was short and rather lumpy in stature, indeed nearly as wide as he was high, was a native of France, and through sheer idleness became so filthily dirty in his person and dress, that few of the company would sit by him. Yet I have seen him in a black suit with his sword and bag, in the evening of the day on which he had been at Court, where for years he was a constant attendant. This 'Sack of Sand,' as Suett the actor generally called him, sat at the lower end of the table; and as he very seldom made purchases, few persons ventured to converse with him. He frequently much annoyed Hutchins by the loudest of all snoring; and now and then Doctor Wolcott would ask him a question, in order to indulge in a laugh at his mode of uttering an answer, which Peter declared to be more like the gobbling of a turkey-cock than anything human. He lived in a two-pair of stairs back room in St. James's Market; and, after his death, Hutchins sold his furniture. I recollect," concludes Smith, "his spinet, music-stool, and a few dog's-eared sheets of lessons sold for three-and-sixpence."

He gained the Society of Arts premium in 1765, practised for some time successfully in Bath, and then came to London, where he died.

His Christian name was Simon, and he is known to have exhibited thirty miniatures at the Society of Artists and three at the Free Society between 1761 and 1778.

Two of his advertisements[1] appear in the "Public Advertiser" between 1757 and 1765 and read as follows:

MINIATURE PAINTING

Mr. Beauvais, well-known at Tunbridge Wells for his Performance, begs leave to acquaint the Nobility and Gentry that he continues to paint Portraits in Water Colours, or India Ink, in which he has hitherto given general satisfaction as to Likeness: he teaches also by a peculiar method, those of the least Capacity, to take off in a short Time, a Likeness in Black Lead or India Ink, Miniature Pictures faithfully copied by him to any Size, and all kinds of Pictures, Prints, and Drawings, from the most capital Masters, to be sold.

To be spoke with at his Lodgings at Mr. Benoist's, in St. Martin's Street, facing Long's-court, Leicester-Field; every Day from Eleven to One.—*Public Advertiser*, 1757.

MINIATURE PAINTING

Mr. Beauvais, who is lately returned from Tunbridge Wells to his Lodgings at Mr. Benoist's in St. Martin's-street, begs leave to acquaint the Nobility, Gentry and others, that he continues to paint Portraits in Miniature in Water Colours or Indian Ink, at reasonable Prices, in which he has hitherto in general given intire [*sic*] Satisfaction: He teaches also Drawing in all its Branches and Painting.

He has likewise a large Number of Capital Prints and Drawings purchased out of the best Collections to dispose of.—*Public Advertiser* (between 1760 and 1765).

Miss E. Bird

Of Miss E. Bird, who was an occasional exhibitor at the Academy from 1793 to 1798, and who lived at Bartlett's Buildings, Holborn, we know nothing save the details of her few exhibits.

Joseph Booth

We are also quite ignorant regarding Joseph Booth, who was an Irishman practising in Dublin about 1770, and a popular man in his day. He is said to have possessed some considerable mechanical genius.

Robert Bowyer

Robert Bowyer, who lived at New Court, Throgmorton Street, and whose name as an exhibitor of miniatures first appears in 1783, continued to exhibit down to 1797, and is said to have been a pupil of John Smart. He was appointed painter in water-colours to George III. and miniature painter to the Queen. I have seen three examples of his work at Christie's auction rooms which were catalogued as early works by Smart. They bear considerable resemblance, especially in the colour schemes, to the works of Smart, but are not nearly so well painted as regards the faces or hands. His work is looser and not so enamel-like as is the finest work of Smart, and there is a yellowness in the faces which marks a striking divergence from his master. He was the projector and publisher of an illustrated history of England which bears his name; it was not a very important work, but appears to have been financially successful, and Bowyer retired to Byfleet in Surrey, with the possession of comfortable means, and there he died on the 4th of June, 1834, at the age of seventy-six.

[1] I am indebted to Mr. Martin Hardie for the reference to these notices.

A miniature painter whose name appears in various lists was John Cabaliere, who was a wine merchant in Bond Street. His drawings in pencil are known, but he is not known to have exhibited any of his works. He died on the 12th of June, 1780.

John Cabaliere

A Miss J. Carwardine was an exhibitor in London up to 1761, when she married a Mr. Butler, the organist of St. Martin's and St. Anne's, Westminster, and quitted the practice of her profession. All that is known of her is that she was a Herefordshire woman, and that her name appears in one or two small exhibitions preceding the establishment of the Royal Academy.

Miss J. Carwardine

George Chinnery first appears at the Royal Academy in 1791, when he was residing at No. 4, Gough Square, Fleet Street. Previous to that time he had exhibited crayon portraits with the Free Society of Artists, and he is believed to have adopted miniature painting by reason of his having been employed to make copies of his own crayon portraits in small size on ivory. Three notable works by him, belonging to the Hon. Mrs. Bertram Keppel and painted in 1793, were copies by Chinnery of his work in crayon. One represented Charlotte, Countess of Dysart; another, the Right Hon. Sir Edward Walpole. Early in his career Chinnery left London for Dublin, and became a member of the Irish Academy, and practised successfully in Ireland. In 1802 he was back again in London, residing at 20, Lower Brook Street, Grosvenor Square, and he then went abroad. He appears to have gone first of all to India, where he remained for a great many years, and numerous examples of his miniature paintings are to be found in that country. Thence he went on to China, settling down at Canton; and in 1830 he sent a portrait of Dr. Morrison, who was then translating the Bible into the Chinese language, and another one of a Hong-Kong merchant, to the Royal Academy from that place. In the following year a portrait of another Hong-Kong merchant, one of a Captain Hine, and another of a Captain Bathie appeared in the Academy; but by this time he had relinquished miniature work and taken to portraits in oil. He continued to exhibit at the Academy down to 1846, and his last exhibit was his own portrait. He was a man of eccentric and irregular habits, keeping up very little correspondence with his friends at home, who seldom knew where he was residing; he accommodated himself to the habits of the country in which he lived, and assumed the clothing of its people, so much so as to be able to boast that an artist friend, who came out to search for him in order to bring him back to England, was unable to recognize him on account of his Chinese costume. He was esteemed as a portrait painter, but at the same time was carefully shunned by the English people whom he met on account of the very grave irregularities of his life. He was a man of considerable talent, successful in almost every branch of art. He sketched well in pencil, etched his own plates, and did some mezzotinting; he painted in oil, water-colour, and crayons. The merchants of his day who had dealings with China almost invariably brought back sketches and tinted drawings by

George Chinnery

him, representing scenes in that country; and for a few years he was almost the only English artist who was practising in China and the southern parts of Asia. He is believed to have penetrated to Siam, and he certainly entered Cochin China; but his wanderings were so extensive that it was impossible to trace him from place to place. He was almost indifferent as to what he ate or where he lived, and was a genius of the most eccentric type. His very earliest miniatures are distinguished by great delicacy of execution, and are frequently on dark green or almost black backgrounds, and of small size, usually circular, about the size of a penny (Plate LXVI., fig. 5). The style he adopted in 1793 was larger, and his works then bear a striking resemblance to those of Ozias Humphrey, but are broader and looser in treatment (Plate LXVI., fig. 7). By reason of the exceeding narrowness of the eyes, his work has often been confused with that of Humphrey, but the elaborate cross-hatching which distinguishes the work of the greater artist is not to be found in that of Chinnery. There is said to have been considerable disturbance after his death on account of the very many claims of relationship that were promptly put in.

John Churchman

An artist of some ability was John Churchman, who resided in Russell Street, Bloomsbury, where he died on the 5th of August, 1780. The only fact with regard to his life that is known is that he was at one time a curate in the Church of England, and is said to have been unfrocked for a serious crime.

Samuel Collins

Samuel Collins was the son of a clergyman at Bristol; he was educated as an attorney, and first practised in that profession. His claim to importance consists in the fact that Ozias Humphrey was apprenticed to him when, about the middle of the eighteenth century, he was in practice at Bath as a miniature painter. Why he relinquished the law and took to art is not known; but Humphrey says that he learned a good deal from him, although he very much disliked him as a man. He was better known in Ireland than in England, as, after practising for a while at Bath, he removed to Dublin, and his work can often be found in Irish houses. He is not known to have exhibited at any time, and the only miniature that I have seen signed by him was a portrait of a little boy, done in very much the Sir Joshua style of colouring, very rich and dark. The drawing in this particular miniature was curiously inaccurate, but the boy's face was beautifully painted. It was in a collection which was shortly afterwards sold in Dublin.

William Marshall Craig

William Marshall Craig was a Manchester man, believed to have been the brother of James Craig, an architect, of Dunbar, and the nephew of Thomson, the author of "The Seasons." He first exhibited at the Academy in 1788, but did not reside in London until 1791. He painted very few miniatures, as he did not commence painting them until he came to London. He is better known for the drawings he made on wood, and for his book illustrations; he published two or three essays on the "Study of

Nature," a work called the "Complete Instructor in Drawing," and some lectures on drawing, illustrated by himself. His works in miniature are more of the nature of fancy subjects than actual portraits. They are almost all children, and as a rule with the child is associated a pet dog or bird (Plate LXV., fig. 5); in almost every case the children are represented rather too plump, the arms, shoulders, and cheeks being particularly noticeable. His colouring also is unusually brilliant.

Edward Dayes

This water-colour painter executed a few miniatures in the early part of his career, exhibiting at the Royal Academy in 1786; but he afterwards relinquished this branch of the art, and devoted himself to topographical works, mezzotints, and instruction in drawing. He committed suicide in 1804, in a fit of depression. One of his early miniatures, representing Mrs. Pope (Plate LXVI., fig. 9), is at South Kensington.

W. Darcey

One or two of the pieces of information regarding Chinnery have been derived from some correspondence of a miniature painter of the name of W. Darcey, who went out as a junior clerk with an English embassy to China, and who there saw Chinnery. Darcey had been a miniature painter at Portsmouth, but of his work in that branch of the profession nothing is known. There are at Windsor some of his drawings illustrating the Court of China and the scenery about Canton; and some of his letters are in existence in which he refers to Chinnery's grave irregularities of life.

Daniel Dod

We only know of Daniel Dod as a miniature painter on account of his having painted a portrait of the actor Leveridge, which was engraved. He was a member of the Free Society of Artists in 1763, but his work in miniature is not known, and his principal pictures seem to have been oil groups, very small in size, and representing a great many figures.

Samuel Finney

Samuel Finney was a Cheshire man, coming of an old county family. He was a member of the Society of Artists, and exhibited between 1761 and 1766. He painted a portrait of Queen Charlotte which gave her great satisfaction, and he was appointed her portrait painter; but almost immediately after his appointment he succeeded to some family property, and gave up painting, retired to Cheshire, and there died in 1807, at the age of eighty-six.

Harrison Foottit

Of Harrison Foottit we know nothing, save that he was a miniature painter residing in Great Russell Street, Bloomsbury, in 1772. He exhibited but three times at the Royal Academy, his exhibit in 1773, when he was residing in Newman Street, having been a portrait of a Mrs. Punster. He is believed to have lived down to 1801, but his work cannot be identified.

N. Frees

Frees exhibited miniatures at the Royal Academy from 1797 to 1813, but nothing is known of his career. A fine portrait by him (Plate LXIV., fig. 5) is in Lord Hothfield's collection.

Mrs. Mary Green

Mrs. Mary Green was a pupil of Arlaud, who has already been mentioned; she was the second daughter of William Byrne the landscape

engraver, and married, in 1805, James Green the portrait painter, who died at Bath. She had a great admiration for the works of Reynolds and Gainsborough, and copied them cleverly, not only in the same size as they were painted, but also in miniature. She retired from her profession after her husband's death in 1834, and died in 1845, on the 2nd of October, and was buried in Kensal Green Cemetery. She appears in the Academy under the name of Miss Mary Byrne, and was at that time residing at 79, Titchfield Street. Her sister, Miss A. Byrne, exhibited paintings of flowers at the same time, but does not appear to have executed any miniatures. Mrs. Green is best known by a portrait she painted of Queen Adelaide, which was engraved.

William Haines

Of the early life of William Haines we know nothing. He first exhibited at the Academy when twenty-eight, having been born in 1778, and he continued to exhibit down to 1830, very many of his portraits representing officers in the army. His work would hardly be known but for the fact that Samuel Reynolds engraved one of his larger portraits of Earl Stanhope, painted in water-colour. He succeeded to a considerable fortune, relinquished his profession, and retired to East Brixton, where he resided for many years, and died on the 24th of April, 1848.

Thomas Hazlehurst

This man was a Liverpool artist who only exhibited in the north of England, but had a wide local reputation. He died in 1820. A fine work by him (Plate LXIV., fig. 9) is in the collection of Lord Hothfield.

Towards the close of the eighteenth century, some miniatures on glass, painted on the reverse side, with rather bold, even coarse handling, were exhibited at the Academy; they are attributed to an artist of the name of

Heighway

Heighway, who is said to have been a Shropshire man, and to have lived in London and Lichfield. He is believed to have died about 1800 at Shrewsbury.

James Holmes

James Holmes was born in 1777. He is known for the portraits which he painted of George IV., and for a rather celebrated one he did of Lord Byron, which was engraved. He is better known as a painter of rural subjects and of landscapes, and his work in miniature is not of great importance. An example is in the Marshall Hall collection (see Plate LXVII., fig. 3). On account of his great musical talent he became a favourite with the Prince Regent, and after he had become King, Holmes used to be invited by his Majesty to join him in singing and playing. His visits to Windsor Castle are mentioned in several memoirs.

John Howes

John Howes first exhibited at the Academy in 1772, and continued to be a contributor for several years. He painted one or two portraits in miniature, but is better known for his work in enamel.

Jean

There were two miniature painters of the name of Jean, separated by a very considerable period one from the other. One was an enameller, who worked in 1653, and produced a "Holy Family," which is now at Belvoir Castle; the other a Jersey man, a sailor, who exhibited at the Royal Academy between 1787 and 1802; but of neither of them have we any

information, save that we know that the sailor died at Hempstead, in Kent, on the 12th of September, 1802, aged forty-seven.

There are not many miniature painters who were caricaturists, and perhaps John Kay, who was born near Dalkeith in April, 1742, stands almost alone in this capacity. His miniatures, which are to be seen in several Scottish collections, are in every case humorous and exaggerated caricatures, and yet at the same time remarkable portraits. Unfortunately a great many of them were destroyed, as the artist was constantly getting into trouble owing to his inability to resist the temptation to exaggerate or intensify little points in the character or features of his sitters. His work was elaborately minute, and extremely clever, but it got him into great trouble. He was haled before the magistrates, he was whipped, he was put into the stocks, and he was sent to prison; but he was constantly producing the clever caricatures which brought all this misfortune upon him. Side by side with his miniature painting he carried on the work of an etcher, producing nearly nine hundred plates, the impressions from which he sold himself, in his own little shop in Edinburgh. He had had an annuity of £20 a year settled upon him by a wealthy customer, who is believed to have been his putative father, and he was therefore not absolutely dependent on his business. His etchings are very well known. They were published in two quarto volumes, and are frequently to be met with; but his miniatures, which are far more clever, are very rare. They are never offensive, but are amusing and full of humour. His father is said to have been a stone-mason, and the artist as a boy was brought up as a barber; he was almost entirely self-taught, and he never married, and died in 1830.

John Kay

Louis Ketterlin was a Frenchman who practised for a while in England and resided in Rathbone Place, where he died in 1799. He painted a pleasing miniature of Buffon (Plate LXIV., fig. 4), now in Lord Hothfield's collection.

Louis Ketterlin

Michael Keane was an Irishman, born in Dublin, and a student of the Dublin Academy, where he gained the gold medal in 1779. His principal work was in crayons; he executed a few good miniatures, but towards the middle of his life relinquished all painting, and became a partner in the Derby China Works. He died in London in 1823.

Michael Keane

Another etcher who painted miniatures was Peter Lamborne, who was born in London in 1722, practised at Cambridge as an architectural draughtsman, and designed and engraved many plates of architectural views in and round about that town. He was a member of the Incorporated Society of Artists in 1766; he died at Cambridge in 1774. I have not been able to identify any of his miniatures.

Peter Lamborne

In the west of England the miniatures of James Leakey are occasionally to be seen, but they are hardly known in other collections. He was an Exeter man, born in 1773, and he died in the same city on the 16th of February, 1865, at the great age of ninety-two. His miniatures have no very special quality; they are frequently painted on a yellowish brown

James Leakey

background, and he was undoubtedly more successful with portraits of men than with those of women. His portraits of women are insipid and have rather a washed-out appearance, but one or two of his portraits of men are quite remarkable, and a little resemble the work of George Engleheart.

D. B. Murphy

There are several Irish painters of whom very little indeed is known, and D. B. Murphy, who was painter in ordinary to Princess Charlotte, is one of them. He copied in miniature for Princess Charlotte several of Lely's portraits of women, exhibited a few works on ivory or in enamel at the Royal Academy, and painted two miniatures in conjunction with a man named Perache, of whom nothing is known, save that he supplied exceedingly charming landscape backgrounds to two portraits of children. Each of these miniatures, which were sold at Christie's a few years ago, was signed by both Murphy and Perache; the children are stated to have been members of the Ponsonby family. Murphy's chief claim to notice consists in the fact that he was the father of Mrs. Jameson, the well-known writer of "Sacred and Legendary Art," "Memoirs of the Italian Painters," "Legends of the Madonna," and "Legends of the Monastic Orders."

William and Edward Naish

There were two brothers named Naish, William and Edward. Both were exhibitors at the Royal Academy, William from 1783 to 1800, when he died, and Edward from 1811 to 1820. They were Somersetshire men, born at Axbridge, and sons of a cattle dealer. Edward went to India, and painted in Ceylon and in the Punjaub. He was successful with his portraits of native Rajahs, returned to England in 1820, and died in the following year.

Daniel Orme

Another Irishman of whom very little is known is Daniel Orme, who exhibited at the Royal Academy between 1797 and 1801. His miniatures are marvels of elaborate stippling, hardly a single straight stroke appearing in them, the whole work being executed with the point of the brush, with an elaboration of care which must have cost great labour, quite incommensurate with the success achieved. He painted many sea-pieces, and is far better known by them than by his miniatures. He died in 1802.

J Pastorini

A miniature painter who ought to be a great deal better known is J. Pastorini, who resided in Rathbone Place, Newman Street, and in Oxford Street. He appears to have been one of the popular artists of the day, not specially notable for his artistic work, but a man to whom the ordinary person who desired a miniature portrait would go, as his terms were moderate and his execution was rapid. These facts were gathered from the inscriptions which he himself placed on his miniatures; on more than one portrait he has stated that the miniature was the work of eight or nine hours, and in about 1800 to 1808 his fee for painting certainly did not exceed five guineas. In portraits of very old ladies he was distinctly successful, their wrinkled faces, white hair, and elaborate lace caps being very cleverly rendered. I have seen a good many of his portraits, most of which are signed; but although his work does not show any remarkable genius, yet it is above the average in merit. He generally painted on a cold

CORRECTION

THE information on page 190 with regard to the brothers Naish is not correct. A confusion has been made between two artists of similar name owing to the inaccuracy of certain information received from Somersetshire. The following is the correct story.

Edward Nash was a miniature painter of some importance. His great-nephew, Mr. W. Hilton Nash, possesses several examples of his work which I have seen. They are marked by fine quality and by exuberant colour, not always, however, conceived in a colour scheme of perfect harmony. The artist was born in 1778, and was for many years a pupil of Shelley, acquiring very much of his master's style and producing miniatures which at once recall his work. Nash was an intimate friend of Southey, Coleridge, and Wordsworth. He first met Southey in Paris, and the acquaintance commenced by a simple request on the part of the poet that the artist would lend him a piece of blotting paper. Southey introduced his friend to Coleridge and to Wordsworth, and Nash went to reside for a while in the Lake District to be near to the little circle of poets. He painted the portrait of Southey, and is believed to have also painted Coleridge and Wordsworth. Some of his correspondence, with all three men, is still in existence. He illustrated Southey's poem on Waterloo. Many of Nash's best miniatures were executed for Sir George Beaumont, and they are in the possession of the present baronet at Cole Orton. Nash's own portrait was painted by Shelley, and this is still preserved by his descendants. When in London Nash resided at Duchess Street, Portland Place. He exhibited at the Royal Academy from 1811 to 1820, went out to India for a time, and while there painted several of the native Rajahs, and made some money by his profession. He returned to England after a few years in the East, and he died in London in 1821. He never married.

His portraits are of considerable merit, very accurate in drawing and gorgeous in colour, and many of them are of large size and of similar proportions to the works of Shelley.

Nash had a brother named William Woodbridge Nash, who was not an artist, Edward Nash being the only member of the family who was a painter.

The brothers with whom my Somersetshire correspondent made the confusion were William and John Naish. They were born at Axbridge, but practised in London. William was an exhibitor at the Royal Academy from 1783 to 1800, in which year he died. John did not exhibit, and it is not known when he died. He was younger than William, and was not his equal in merit.

[*To face p.* 190, vol. i.

blue background, perfectly plain, rapidly sketched in a portrait in sepia, and then added colour, producing what is evidently an excellent likeness by very simple means. He exhibited at the Academy occasionally between 1812 and 1826, and died on the 3rd of August, 1839, aged sixty-six. In two or three contemporary letters he is spoken of as an Italian who spoke English with a very pretty accent, and as one who was an adept flatterer; one lady spoke of him as "the dear little Italian whose words were like honey." It was probably by reason of his mellifluous language and his moderate prices that he became so successful, as he is believed to have left a considerable fortune behind him.

Miss Paye

The Richard Martin Paye who has been already mentioned is believed to have had a daughter; certainly a Miss Paye lived with him, although whether she was a daughter or not it is impossible to state. She exhibited at the Royal Academy in 1798, and was then residing at 48, London Street, Fitzroy Square; it is not known whom her miniatures represent, but they are said to have been people of exalted position. In 1805 she painted a portrait of Mrs. Siddons, which was said at the time to be an admirable likeness. In 1807 she ceased to exhibit, and is believed to have died about that time.

Simon Pine

Another Irish painter was Simon Pine, who first exhibited at the Royal Academy in 1772, and was then living at Bath; he was the brother of Robert Edge Pine, the historian and portrait painter, who in 1772 was practising portrait painting at Bath. This man is well known from the fact that he went with his family to America, and painted Washington and other heroes of the Rebellion, and that many of his portraits were engraved by many of the leading mezzotinters of the day. Simon, his brother, who was the miniature painter, was born in Dublin, and practised there and in Connaught for some years. He then found his way to Bath, and thence sent miniatures to the Spring Gardens Exhibitions of 1768 and 1771. He died in 1772. His miniatures, which were generally signed "S. P.," are very cold in colouring.

George Place

Yet another Irishman who practised miniature painting was George Place, the son of a fashionable linendraper in Dublin, and a student in the schools of the Irish Academy. He came up to London in 1791, and settled at 37, Southampton Street, Strand, exhibiting for six years. He then went down to York, and there executed a number of local commissions, and there he died.

George Playford

Of George Playford we know hardly anything; and were it not that he signed a miniature which he executed in 1778, we should not know his Christian name, which even Redgrave did not insert in his "Dictionary." The single miniature which I have seen by him was evidently an imitation of the work of Cosway, and not an unsatisfactory imitation in its way, as he had not only copied Cosway's colouring but had caught something of his brilliant flippancy of handling. Playford died in Lamb's Conduit Street, October 24th, 1780.

In 1790 there appears in the list of the Academy the name of Solomon Polack, who exhibited the portrait of a nobleman, and resided at No. 8, Artillery Lane, Bishopsgate Street. He was a Dutchman, born at the Hague in 1757, and a very constant exhibitor at the Royal Academy, where his name appears at intervals for a period of nearly forty years. He was a Jew, and is said to have been an expert Hebraist, employing some of his time in correcting for the press Hebrew books; he also designed and etched illustrations for a Hebrew Bible. He was one of the many artists who practised in Dublin, and appears to have been successful there. Owing to the similarity of initials, and to the very little that is known of Polack's works, it is not easy to distinguish his miniatures from those of Simon Pine; but it is probable that careful investigation in Irish collections would lead to some miniatures being found signed in full by Solomon Polack, and then the question of his technique would be decided. He is said towards his later years to have become a Jewish rabbi, and to have relinquished miniature painting. He died at Chelsea on the 30th of August, 1839.

Solomon Polack

There were three miniature painters of the name of Pope, two who were brothers, and a third who was the wife of one of them. Somerville Stevens Pope was not a professional painter, only an amateur. He was the son of yet another Irish miniature painter, of whom nothing is known, but he was a man of good position, and only painted miniatures for amusement. He was High Sheriff of Dublin, and is mainly known from the very many copies which he made of the works of Horace Vernet.

Somerville Stevens Pope

Alexander Pope was the younger brother of Somerville Stevens Pope. He was born at Cork, and was a student at the Dublin Art School. He practised portrait painting in Cork with great success, and was also an actor, and played in Covent Garden Theatre. He exhibited at the Academy from 1790 up to 1821, and died in 1835. His work I have never seen.

Alexander Pope

I have met with more than one miniature painted by his wife, Clara Maria Pope. She was the daughter of Jared Lee, and married at an early age Wheatley, the Royal Academician, well known for his "Cries of London." In 1801, having become a widow, she married Alexander Pope. She was well known as a painter of flowers, and exhibited flower pieces constantly at the Royal Academy from 1796 down to early in the eighteen hundreds. Occasionally she introduced flowers in the hands of the persons whose portraits she painted, and in such cases the miniature is more remarkable for the beauty of the flowers than for that of the person depicted. Flowers in the hair, or a wreath of flowers on the head, she painted with great delicacy and charm. Her portrait of Madame Catalani was a very popular one. She died on Christmas Day in 1838, at an advanced age.

Clara Maria Pope

Of B. Pym nothing whatever is known, save the fact that he lived at No. 31, King Street, Covent Garden, and that he exhibited at the Royal Academy down to 1793, in which year he is supposed to have died.

B. Pym

Miss Frances Reynolds

Miss Frances Reynolds, the sister of Sir Joshua Reynolds, although she never practised as a professional painter, deserves notice on account of the miniature copies which she made of many of her eminent brother's works. She was born at Plympton on the 10th of May, 1729, and for many years kept house for Sir Joshua in Leicester Fields. Her brother did not admire her work at all, neither did he encourage her in the least degree. Northcote said: "Nothing made Sir Joshua so mad as Miss Reynolds' portraits, which were an exact imitation of all his defects; indeed, she was obliged to keep them out of his way." He said jestingly: "They make everybody else laugh, and me cry." Another writer spoke of Sir Joshua's "amused agony" at the sight of his persistent sister's work. He did not approve of her transcripts of his pictures, and allowed her no facilities; but she worked on steadily, and after his death took a large house in Queen's Square, Westminster, and decorated several rooms with her work, which she exhibited to admiring friends. The special value of her miniatures consists in the fact that they reveal to us in some cases the dates of the pictures painted by Sir Joshua, and they also show us what was the colouring of the picture when it was first painted, colouring which too frequently has now faded away. There are three remarkable examples of her work to be seen at St. Petersburg in the collection of the Tsar, one of them reproducing Sir Joshua's famous portrait of Lord Morpeth. Two very interesting examples belong to Mr. George Mackey of Birmingham, who acquired them at the sale of Mr. Edwin Bullock at Handsworth; they represent "Cupid as a Link-boy" and the "Strawberry Girl," the former one particularly interesting, as it enables us, for the first time, to know the exact year in which the picture was painted. It is dated 1776, and Reynolds's diary for that year is missing. Sir Walter Armstrong and other writers have always hitherto supposed that the "Link-boy" was painted in 1778; but it is clear that it belongs to the year that was peculiarly a children's year, including as it did his "Infant Samuel," "Master Crewe as Henry VIII.," "Master Herbert as Bacchus," and several other notable pictures. The other miniature is a copy of the version of the picture now at Bowood, and not of the replica in the Wallace collection. There are several little divergences in the miniature of "Cupid as a Link-boy" from the actual oil painting, and the miniature probably shows us the earlier idea of the artist as to this favourite work. These two miniatures are illustrated in the "Magazine of Art" for 1902, page 189. The Duke of Marlborough employed Miss Reynolds to copy in miniature Sir Joshua's painting of the Duke's children, and this copy was at one time in the Bohn collection, but is not now known. The Duke gave her a gold snuff-box as an expression of his gratitude. Dr. Johnson sat to Miss Reynolds for his portrait in 1783, and he says: "I sat for nearly three hours with the patience of mortal born to bear. At last she declared it finished, and seems to think it fine." Johnson, however, did not approve of it, and called it his own "grisly ghost." This portrait is, without doubt,

the three-quarter length life-size one in the possession of Trinity College, Oxford. He was, however, on terms of very close friendship with his "dear Renney," as he called her, and left her a book as a legacy in his will. Goldsmith used to ridicule her, and tell her that no doubt she loved pictures, but she did not understand them; and even her own nieces were never tired of laughing at her. Her miniatures are, however, much better than one would have expected to find them; her ideas of colouring were good, and although her drawing was by no means faultless, we cannot be too grateful to her for the copies she has left of the President's noblest works. The most curious circumstance, however, respecting her miniatures is their comparative rarity. She is said to have painted many hundreds, but I have not been able to find more than about a dozen. She died on the 1st of November, 1807.

George Saunders

A very occasional exhibitor at the Royal Academy was George Saunders. He was a Scotsman, born in 1774, educated in Edinburgh, and apprenticed to a coachmaker. He was employed especially in painting the heraldic achievements on coaches, and, from his success in that department of work, determined to try miniature portraits. He painted Prince Esterhazy in 1830, and in 1831 the Duke of Cumberland and Prince George, and he continued exhibiting down to 1839. His portrait of Lord Byron was perhaps his best-known work. He died at Marylebone on March 26th, 1846. He would probably have been a much more successful artist but for his extreme sensitiveness to ridicule. He could not bear the least criticism, and quickly lost his temper if anything was said against his work. He was constantly offending his friends and losing important commissions, until at last it was said that the only way in which to please Saunders was to carry on the negotiations as to a portrait by the deaf and dumb method of expression, and to refuse to utter one single word while the portrait was being painted, or when it was finished. This procedure did not, however, prove satisfactory in all cases, as one of his most silent patrons, having had the misfortune to sniff in a critical manner when he saw the finished miniature, was dumbfounded by Saunders removing it from its case, throwing it upon the floor, and grinding the ivory to pieces under his feet.

Joseph and Robert Saunders

There were two other miniature painters of the same name, Joseph and Robert, who practised in London towards the end of the eighteenth century, residing at 20, Henrietta Street, Covent Garden. They are believed not to have been any relation to George Saunders, but to have been Norwich men.

Edward Shiercliffe

About the same time lived a miniature painter of the name of Edward Shiercliffe, who was a west-countryman, born at Bristol, where he practised; but of him nothing is known, save his name and the fact that he was painting in 1776.

James Sillett

James Sillett was a Norwich man, born in 1764, who began life in the same way as George Saunders, painting arms upon carriages and heraldic

banners. He is said to have painted a few miniatures, but nothing is known of them, his really notable work being scene painting, which he did for both Drury Lane and Covent Garden theatres. He also painted flowers and fruit, and exhibited in Norwich, where he spent the last few years of his life, and died on the 6th of May, 1840.

James Turner

A miniature painter whose theatrical portraits have been engraved—but for which circumstance he would not now be remembered—was James Turner, who practised painting from 1745 to 1790, and exhibited with the Society of Artists in 1761.

Pierre Violet
Francis and Victor Vispres

Three French artists were Pierre Violet and Francis and Victor Vispres. The first-named man was a miniature painter to Louis XVI. and Marie Antoinette, and came over to England after their execution. He was exceedingly poor when he came to this country, and started by giving lessons in water-colour painting and in dancing. A portrait which he exhibited of the Prince of Wales attracted some attention, and won itself a place in the Royal Academy, and he thereupon relinquished his work as a dancing master, and devoted his time entirely to miniature painting. His portrait of Bartolozzi was engraved. He is said to have written a book on miniature painting, but I have never met with it. He was a very shy and sensitive bachelor, living alone, and died in his seventy-first year, on the 9th of December, 1819. In his own country he is believed to have been a marquis, and in all probability Violet was not his real name.

The two brothers Vispres, Victor and Francis, were also exiles from their native country. They settled in Dublin, Victor painting portraits and Francis fruit pieces. Amongst Victor's sitters were Garrick and his wife, but he is said to have painted their portraits in pastel, and not in miniature. Both brothers were enthusiastic antiquaries, and later on, towards the close of their lives, became Fellows of the Society of Antiquaries. Victor exhibited at the Royal Academy from 1763 to 1778. His brother is not known to have exhibited there, but his pictures were to be seen at Spring Gardens, and he was also an expert mezzotinter.

John Wright

Amongst the smaller men few did better work than John Wright. His portraits are admirably drawn and pleasantly coloured, resembling the work of Smart, but stronger and more vigorous than they ever were. For a great part of his life he was in abject poverty, partly the result of his habit of spending immediately the money he received for a portrait. He lived in Gerrard Street, Soho; afterwards, when better off, removing to Bellingham Crescent. He exhibited from 1795 down to 1819 at the Royal Academy, but in that year committed suicide.

In addition to these minor painters, there are a few men to whom rather more space must be given, and who are worthy of greater attention. Edridge and Grimaldi, Hargraves, Heaphy, and Liotard, Lady Lucan, Rochter, and Wood, although none of them great artists, were superior to the artists just mentioned.

Henry Edridge

Henry Edridge, an Associate of the Royal Academy, is better known

for his pencil portraits than for his miniatures; but he was capable of exceedingly good work in miniature painting. He was born at Paddington in August, 1769, and apprenticed to Pether, the mezzotinter and engraver. His father, who had been a tradesman in St. James's, Westminster, died, leaving a widow and five children with very scanty provision. The sustenance of his mother and his brothers practically fell upon young Edridge, and very nobly he carried out his trust, living upon the smallest possible amount himself in order to be able to sustain those for whom he was responsible. He entered the studio of Pether at the age of fourteen, but before the expiration of his apprenticeship applied to be admitted as a student of the Academy, and there gained a silver medal in 1786, and with it the notice of Sir Joshua Reynolds, who permitted him to make copies of his works. From that time he laid aside engraving, and started as a portrait painter, settling at 10, Dufour's Place, Golden Square. His first exhibit at the Academy in 1786 was a miniature, and in 1803 he exhibited miniature portraits of the King and Queen. Finding, however, that his work was in great demand, he commenced to draw portraits in blacklead or Indian ink. A little later on he abandoned this method, and used water-colour for the whole portrait; and still later he took to finishing the face of the sitter elaborately, after the style of a miniature. His portraits then recall the more finished pencil sketches of Cosway, and he was able to execute these portraits very rapidly. He married, and had two children, a daughter and a son, who grew up to the age of about seventeen. The daughter was considered to be one of the most beautiful girls in London, and her father lavished upon her all the ardent affection which in earlier years he had given to his mother and brothers. She had a very lovely complexion, but was the victim of a rapid consumption, and died in the flower of her beauty, after a very short illness. Her brother fell a victim to the same disease within a few weeks, and Edridge's health, which was never very strong, gave way under this last blow. He had lost his wife a few short months before, and had now no one for whom he cared to live. His mind was seriously affected, and his health entirely broke down. He had just become an Associate of the Royal Academy; but no honour was now any satisfaction to him, and on April 23rd, 1821, he died in his house in Margaret Street, Cavendish Square, where he had been residing for twenty years; he was buried by his old friend Dr. Munro, into whose care he had given himself when his mental activities broke down, and who was the only person with him at the last. His remains lie in Bushey Churchyard. He painted very charming landscapes, especially scenes in Northern France and Normandy. They were executed in water-colour, and were quite slight, but full of spirit, and very dainty in execution. Among them, however, are some which are more elaborately finished; for example, those in the Victoria and Albert Museum. Three of his portraits are in the National Portrait Gallery; one of his best landscapes is in the National Gallery of Scotland. One of his most

1

Mary Charlotte and Catherine
Diana, Daughters of R. Jones, Esq.
Collection of Mr. E. M. Hodgkins

2

A Mother and her Child
Collection of Mr. Marshall Hall, K.C.

3

The Countess of Derby
and her Daughter
Collection of Mr. J. W. Whitehead

4

The Duchess of Gordon
Collection of Mr. E. M. Hodgkins

5

Miss J. E. M. Shuckburgh
September, 1793
By Henry Edridge
(Signed)
In the collection of Lord Hawkesbury. A replica by the Artist is in the collection of Col. Cotes, and another replica, also by Henry Edridge, is believed to exist

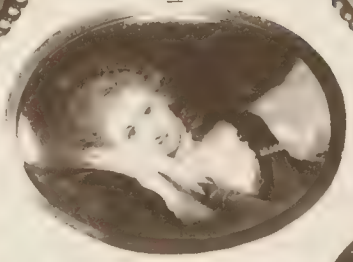
6

Sir Joshua Reynolds
By Grimaldi
(Signed)
Collection of Lady Colomb by bequest from the Marchioness of Thomond

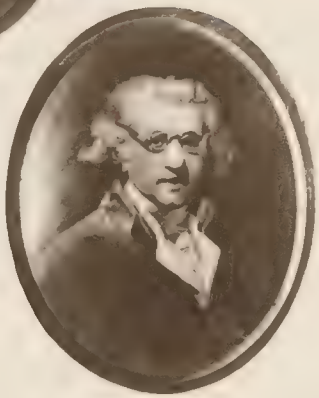












notable miniatures was the portrait of Jack Bannister the actor, formerly in the Propert collection. It was more like an oil painting in its rich, soft quality. Its colouring was most brilliant, and the entire absence of stippling made it remarkable. He painted more than one miniature in oil on cardboard, but was not so successful in that as in water-colour on ivory. Two or three of his miniature copies of Sir Joshua's paintings are still in existence. A good miniature portrait by him, representing Sir Samuel Bentham, is in the Victoria and Albert Museum (Plate LXVI., fig. 1), and one of his most delightful portraits, that of Miss J. E. M. Shuckburgh, belongs to Lord Hawkesbury (Plate LXIX., fig. 5), and is signed and dated September, 1793. It is signed as follows, and a replica by the same artist belongs to Colonel Cotes, while yet another replica, equally the work of Edridge, is believed to be in existence.

Painted Sept.r 1793
by Hen.y Edridge
4.to 10 Buffords Place
Golden Square

William Grimaldi

William Grimaldi, when he first exhibited at the Royal Academy in 1786, called himself De Grimaldi; on one of his earliest miniatures he signed himself Di Grimaldi, and he undoubtedly claimed descent from the great Genoese family whose name he bore. In 1790, however, he appears to have dropped the prefix, and after that signed his name simply as Grimaldi. His work has not received as much attention as it deserves. It is exceedingly sound and solid, very carefully executed, and at times almost brilliant in its technique. The finest portrait of his with which I am acquainted is one of Sir Joshua Reynolds (Plate LXIX., fig. 6), which belongs to Lady Colomb, having come to her by bequest from the Marchioness of Thomond, to whom it was given by the President himself. It is a striking likeness, full of force and vivacity. Another fine example of Grimaldi's work belongs to Viscountess Galway (Plate LXV., fig. 3); there is a very good portrait by him of George III. at Belvoir Castle, and a very fine one at Goodwood (Plate LXV., fig. 4) representing Charles, fifth Duke of Richmond. He was born in Middlesex in 1751, but the exact place is not known, though it is said to have been Isleworth. He studied under Worlidge, but was dissatisfied with his tuition, and, having some small means at his command, went to Paris. He first exhibited in London in 1768 at the Free Society of Artists. After a certain amount of study in Paris, he came over to England, and wandered about, practising at Portsmouth, Southampton, Gloucester, Worcester, Chester, and Shrewsbury. In 1777 he returned to Paris, where he remained for eight years, a very popular artist, and several of his best works are to be found in the collections of the French families, especially those of the Uzès, De La Rochefoucauld, and Perigord families. In 1786 he was back in London, exhibiting, as we have already seen, at the Royal Academy, and residing at

No. 12, Parliament Street. He became miniature painter to George III., to the Duke and Duchess of York, and in 1824 to George IV., and quite a number of examples of his work are to be seen at Windsor. In 1824 he retired from his profession, having acquired comfortable means. He was then residing in Albemarle Street, but towards the close of his life he moved into Pimlico, and died on the 27th of May, 1830. He had a special affection for a peculiar brown leather-like tone of colour, and the presence of this tint as the background for a miniature is almost invariably a sign of his work. There are miniatures of his in existence which are almost entirely composed in various shades of yellowish brown, ranging from the very palest, almost a lemon colour, to so deep a colour as to be almost black. No other artist of the time had such a command of the varying shades of brown, or used them so dexterously. He had a very pretty girl, said to be his niece, living with him at one time, whose name was Elizabeth Dawe. She painted a few miniatures, of which the only really important one is a portrait of herself, in Mr. Hodgkins' collection (Plate LXXIV., fig. 3). It is a very graceful piece of work, and she is represented entirely in white, holding a sort of hurdy-gurdy or guitar in her hands. She is said to have been an extremely musical person, and by her music to have been able to drive away certain melancholy depressions which at times afflicted Grimaldi. According to contemporary accounts, he was typically Italian in many of his characteristics, very excitable, and subject to great fits of depression, lavish in habits and expressions of endearment, and then at times so melancholy as to be hardly conscious of what he was doing.

Hargraves

There were two miniature painters of the name of Hargraves, who are very little known indeed in London. They were Liverpool men, Thomas, the father, having been born in 1775, the son of a woollen draper. Sir Thomas Lawrence, in a visit to Liverpool, was shown one of Hargraves' works, and advised the young man to come to London. He became the President's articled assistant for two years, from May, 1793, at a small weekly wage. He worked in oil, copied many of Lawrence's pictures, and continued all his life on terms of close friendship with the President; but he did not like London, and, his health failing, he returned to Liverpool. In 1811 he became a member of the Liverpool Academy, and contributed largely to its exhibitions. He joined the Society of British Artists on its foundation, and became a member of its Council, and one of its exhibitors. He was never a man of strong health, and in manner was more or less a copyist of Lawrence. In his time he was by far the most popular miniature painter in the neighbourhood of Liverpool, and hardly any important family neglected to commission some of his work. Three of his sons succeeded him as miniature painters in the same city, but one only of them, George, attained anything like importance. Thomas Hargraves died on the 23rd of December, 1846. George died in 1870. Perhaps the best-known miniature painted by the father was the one which he did of the Right Hon. William Ewart Gladstone and his sister as children. He

also painted Sir Thomas Lawrence, and a good miniature by him of James Bartleman the musician (Plate LXXVII., fig. 2), dated 1817, is in the Victoria and Albert Museum.

Thomas Heaphy

Thomas Heaphy, who was well known for his successful work in water-colour, was known as a miniature painter in 1807. He was born in London, December 29th, 1775, and commenced life as an apprentice to a doctor; but his love for art led him to practise engraving, and a little later on to devote himself to water-colours. In the early part of his career he enjoyed more patronage in his branch of art than any other artist of the day. His "Hastings Fish-market," which was exhibited at the Water-colour Society in 1809, created a great sensation, and was sold for five hundred guineas, and he followed this success by the production of many similar pictures of fish-girls, street-boys, beggars, and scenes in low life. Notwithstanding his success, he became disgusted with his own productions, and took to portrait painting, producing some admirable portraits in miniature of Queen Caroline, Princess Charlotte, Prince Leopold, and many other distinguished people. In 1812 he quitted England for the British camp in the Peninsula, where he made the preliminary sketches for his picture of the Duke of Wellington and his staff, afterwards engraved and exceedingly popular. While in Spain he painted a great many miniatures of the officers in the army. On his return to England he is said to have occupied himself in a building speculation in St. John's Wood, which for a while absorbed all his attention, but after this took again to his old work, and founded the Society of British Artists, becoming its first President. He only remained a member of this society for five years, leaving it in a fit of temper in 1829. In 1831 he made a short visit to Italy, and made many copies of celebrated works of art, and then, on his return, started the formation of the new Water-colour Society, and was one of its first members. He was a man of great talent, but his reputation would have been greater had he been less versatile. He was a restless, intractable man, very irritable of temper, and exceedingly quarrelsome. He had learned much at the Academy, in its schools, and had exhibited frequently at its exhibitions, but became its determined opponent, always ready to speak against it. He assisted to found two other societies, but did not continue in either of them very long. He did not confine his attention by any means to painting. He could build a boat, or plan a house. He believed that he understood better methods of quarrying stone than had ever before been adopted, and he gave up much time to designing an improved axle-tree for carriages, and inventing fresh methods of laying the rails for a railway. He was a proficient student of nature, and it was for their truth and accuracy that his pictures were so popular. His colouring was good, and his works never failed in colour and expression. He had a son, Thomas Frank Heaphy, who was also a portrait painter, and is said to have painted a few miniatures; and two of his daughters, Miss Heaphy and Miss Elizabeth Heaphy, also painted

miniatures and exhibited at the Royal Academy during the first half of the nineteenth century, but their work was not specially remarkable.

John Hoppner

There is hardly any need in this volume to give a full account of the artist John Hoppner, inasmuch as only one miniature by him is known to exist. It represents the Countess of Euston (Plate LXXV., fig. 1), and belongs to Mr. J. Pierpont Morgan, who acquired it from the Whitehead collection; she is represented in an openwork white dress with a red sash and a white ribbon in her hair, and the background is the rich foliage of a large tree. The miniature is signed in full, and is a very characteristic work, resembling as it does Hoppner's larger portraits in oil. If it was done only as an experiment, it seems a pity that the great artist did not continue experimenting, as the portrait is so good that one regrets that it stands alone. Possibly it may have been a special commission, done for the owner of the larger picture, in order that he might carry with him this smaller repetition. Hoppner was born in Whitechapel on the 4th of August, 1758, was first of all a chorister in the royal chapel, and then a student of the Royal Academy. He was portrait painter to the Prince of Wales, the Dukes of York and Clarence, an Associate of the Royal Academy in 1792, and in 1795 a full Academician. He exhibited one hundred and sixty-eight pictures at the Academy. He died in 1810 at the early age of fifty-one, and was buried in the cemetery of St. James's Chapel, in Hampstead Road, London.

John Stephen Liotard

John Stephen Liotard is better known for his work in crayon, but his somewhat laboriously finished miniatures deserve attention on account of their excellent colour and careful drawing. Very good examples of the work of Liotard, representing John, Marquis of Granby, are to be found at Belvoir (Plate LIX., fig. 5), and there is also a specimen of his work in the collection at Goodwood. He was an extraordinary person, a Swiss by birth, having been born at Geneva in 1702. In 1725 he was in Paris; in 1738 he accompanied the Neapolitan Ambassador to Rome, and while there was induced by two English noblemen to act as their companion on a visit that they proposed to pay to Constantinople. Leaving incomplete the portrait which he was then painting of the Pope, he started for Turkey, and stayed in Constantinople for four years, adopting Turkish costume, growing a long beard, and learning to speak the language of the country. Next we hear of him at Jassy, where he was employed by the Prince of Moldavia, and then, in 1749, he was at Vienna, working for the Empress Maria Theresa and the Imperial family. He then went back to Paris, and came on to England, and by reason of his grand appearance and his Turkish costume he became very notorious, and painted a number of portraits in this country. In 1756 he went to Holland, where he married, and there started picture collecting, returning to London in 1772, bringing with him a valuable collection of pictures by celebrated masters, as well as many of his own works, which he sold by auction, and for which he obtained very high prices. He returned to his own country in 1776, and

is said to have died about 1790. He taught drawing, and practised etching and engraving. There are a great many of his works at Amsterdam in the Museum, and several in the picture gallery at Dresden, the latter collection containing his "Chocolate Girl," which is perhaps his most popular picture. He persuaded several ladies whose portraits he painted to sit to him in Turkish costume, and created quite a rage for a time in favour of this style of portraiture. He was far greater in every other branch of art than he was in his miniatures, as these portraits are too stiff and formal to be really satisfactory.

Lady Lucan

One of the miniature painters whom Horace Walpole very highly praised was Margaret, Countess of Lucan, but his extravagant compliment was probably the result of his admiration of the lady rather than any real appreciation of her works. She was a singularly expert copyist, copying with the utmost dexterity the miniatures of Hoskins, the Olivers and Cooper, and leaving behind her a long series of these copies. Walpole says that "she has arrived at copying the most exquisite works of Isaac and Peter Oliver, Hoskins, and Cooper, with a genius that almost depreciates those masters, when we consider that they spent their lives in attaining proficiency, and she, soaring above their modest attempt, has transferred the vigour of Raphael to her copies in water-colours." Peter Pindar rebuked Walpole for his flattery in the following lines:

> Do not to Lady Lucan pay such court,
> Her wisdom will not surely thank thee for 't.
> Ah, don't endeavour thus to dupe her
> By swearing that she equals Cooper!

Dr. Dibden, in his "Aedes Althorpianae," praises the delicacy and finish of execution which characterized Lady Lucan, and speaks of her singularly excellent talent of copying illuminations and miniatures, which she exerted in completing the embellishment of Shakespeare's historical plays in five folio volumes, preserved in the library at Althorp. That work she commenced in her fiftieth, and completed in her sixty-sixth year. She was the daughter and co-heiress of James Smith, M.P., and was born in 1740. When twenty years of age she married Sir Charles Bingham, Bart., who in 1776 was created Baron Lucan, and in 1795 Earl of Lucan. She died in 1815 at the age of sixty-six. She certainly was a remarkably good copyist, and we owe it to her that records exist as to many miniatures which have disappeared. One of the best of her copies with which I am acquainted is a portrait of the Duke of Lauderdale (Plate XIX., fig. 5), which she made in 1774, when she was Lady Bingham, and which is a copy of a portrait by Samuel Cooper no longer existing. This copy is in the collection of the Queen of Holland, and is an admirable piece of portraiture.

Christian Richter

An excellent miniature painter was Christian Richter, the son of a silversmith at Stockholm, who came to England in 1702 and worked chiefly in oil. He studied the works of Dahl, and from these he learned

his strong manner of colouring, by which his miniatures can be readily distinguished. He tried enamel painting, but was not very successful with that; and he is also said to have assisted his brother, who was a medallist, in preparing the drawings and models for his silver portrait medals. He was a member of a club with Dahl, Sir William Rich, Grey Neville, and others, whose heads his brother modelled from the life; and from these models the silver medals were made, Christian preparing the pencil drawings from the models. Walpole had a portrait of Cibber the sculptor, the father of Cibber the player, which was by Richter, and was sold at the Strawberry Hill sale. Some of his finest works belong to Mr. Godolphin Quicke, and two notable portraits are of Henry Portman, Esq. (Plate XLIV., fig. 4), dated 1714, and Sir John Radcliffe (Plate XLIV., fig. 7). There is an extreme brilliance of red in the faces of all Richter's miniatures, and the colouring which he used must have been remarkably pure, inasmuch as so many of the miniatures have retained their colour so well. They are powerful, strong pieces of portraiture, painted with a very broad and easy touch, and the wigs and armour are delineated with great skill. The whole effect of the miniature is, perhaps, a little too hot, but the defect is not a serious one. Richter died in November, 1732, at the age of fifty. He is said to have been a very lively person, capable of singing a good song, and exceedingly popular at convivial gatherings.

Luke Sullivan

Another of the somewhat neglected miniature painters was Luke Sullivan, an Irishman, who came to London about 1750, and was a pupil of Thomas Major the engraver. He was a clever engraver, and was chiefly engaged on plates after Hogarth, sometimes working conjointly with that artist. He is perhaps best known for his series of six views of country seats, which he did in 1759, and for his admirable engraving of Hogarth's "March to Finchley," 1761. The engraving of "The Infant Moses presented by his Mother to the Daughter of Pharaoh," which is dated 1752, bears the signatures both of Hogarth and of Sullivan. In 1763 he commenced to paint miniatures, and from that date to 1770 exhibited constantly at the Incorporated Society, of which he was a member and a director. He seems to have confined himself exclusively to portraits of ladies. I only know of one portrait of a man by him. His colour scheme was very pale as a rule, and his miniatures exceedingly small in size, and often on a bluish white background. His work was very dainty and delicate; but his drawing was by no means accurate, and at times there is a certain meretricious quality about the faces of his fair sitters. Unfortunately he was himself a man of very loose life, a person of the most dissipated habits; he spent most of his time in taverns and houses of bad repute, and he died suddenly in a drunken brawl, fighting with a woman and two men at once, in the White Bear, Piccadilly, in April, 1771. A portrait by him (Plate LXIII., fig. 8) of the Countess of Lennox is at Goodwood.

William Wood

There ought to be a great deal of information to be gathered about

William Wood, as at one time his note-books and account-books were in existence, but I have not been able to ascertain in whose possession they are now. He was a Suffolk man, and his work is to be found in many important houses in that county, especially at Cossy. Mr. Pierpont Morgan has seven very good examples of his work, one being a portrait of Mrs. Nathaniel Bayley, and two others representing boys. There are two beautiful portraits by Wood (Plate LXVI., figs. 4 and 6) at Ham House, which belong to the Earl of Dysart, and represent the Duchess of St. Albans and Lady Sophia Heathcote. His miniatures very closely resemble those of Cosway, and it would appear that he founded his art upon the miniatures of that artist. He was born in 1768, and not in 1760, as Propert says, and he exhibited at the Academy in 1788 and 1807. In 1808 he took a prominent part in founding the Society of Associated Artists in Water Colours, and in that same year published an essay on "National and Sepulchral Monuments." He was the first President of the short-lived society which he founded, but he only held that office for one year. He was an admirable draughtsman, fond of sketching from nature, and he interested himself also in plans for the laying out of gardens and parks. He is believed to have been a Catholic, and he certainly painted a great many portraits of the members of the leading Catholic families of his day, especially the Staffords, Jerninghams, Dillons, Blounts, and Petres. He died at his house in Golden Square, London, on the 15th of November, 1809, at the early age of forty-one; and he must have been a man of amazing industry, as he is said to have painted several hundreds of miniature portraits.

There are a few artists who would be entirely unknown to us (save for their exhibits at the various societies) if it were not for their advertisements in the "Public Advertiser" of the day.[1]

Of not one of them can we give any information as to birth, death, or career; but their quaint advertisements are well worth recording.

Of J. Brockmer we only know that he exhibited forty-six miniatures at the Society of Artists from 1762 to 1776, and that neither of the catalogues gives his full name. He advertised three times, and on the second occasion his name is spelt in the "Public Advertiser" as "J. Brokmer" instead of Brockmer. His advertisements read as follows:

Portraits elegantly painted in Miniature, for Bracelets, Rings, &c., on reasonable Terms, by J. Brockmer, at Mr. Paul's, Confectioner, in Bridges-Street, near Catherine Street, Strand.

Mr. Brockmer will wait on Gentlemen and Ladies, who honour him with their Commands, at their own Houses, by a Line directed as above.—*Public Advertiser*, 1765.

Portraits, painted in Miniature, in an elegant Manner, and striking Likenesses, for Cabinet Pieces, Snuff Boxes, Bracelets, Rings, &c., and History Pieces, whole length Portraits, &c., copied from large Oil Paintings, to any practicable size, in a masterly Manner, also in Crayons, on moderate Terms, by J. Brokmer, at the Golden Head, Bridges-street, Covent Garden.—*Public Advertiser*, 1769.

[1] I am indebted to Mr. Martin Hardie, of the Art Library, South Kensington, for the references to these advertisements.

Painting in Miniature, Crayons, and Indian Ink, in all Sizes, performed in the most elegant Manner, and striking Likeness, on more reasonable Terms than could be expected, the Merits of the Performance considered. By J. Brockmer. At the Golden Head, in Bridges-street, Covent Garden.

N.B. Drawing taught in an easy manner.—*Public Advertiser*, 1770.

Of R. Murray we only know that he exhibited two miniatures at the Society of Artists and thirteen at the Free Society between 1763 and 1770. His initial is not given in either catalogue. He advertised in May, 1765, as follows:

R. Murray, miniature painter, removed from next door to the Falcon, to the sign of the Violin, facing the Golden Falcon, Fetter-lane, Fleet-street; paints portraits in miniature for bracelets, rings, &c., on reasonable terms; they have given the greatest satisfaction for striking likeness, and neatness of painting. N.B. Ladies and Gentlemen waited upon at their own houses with his performances, by directing as above.—*Public Advertiser*, May, 1765.

One of the painters (probably a woman) named Reyland, whose name we find in this newspaper, is not otherwise known as a painter of miniatures, for she does not appear in either of the catalogues of the artistic societies.

It would appear possible that she was herself the person mentioned in the latter part of the advertisement, and it may be conjectured that she found the companion whom she was then seeking, and had no further need to engage in artistic pursuits. The advertisement appeared in 1769.

To the Ladies and Gentlemen

Reyland, Painter in Miniature, at Mr. Jowett's, Oilman, exactly opposite the Salopian Coffee House, Charing Cross, takes Likenesses for Bracelets and Rings, at one Guinea each Picture; the large size Two Guineas. Specimens to be seen.

N.B. A young Gentlewoman, with a Fortune sufficient to appear genteel in Clothes, is desirous of being a Companion to a Lady of Character. Enquire as above.—*Public Advertiser* 14th February, 1769.

The artist named Wilding, whose initial is kept from us both in the catalogues of the exhibition and also in the advertisement, sent in ten miniatures to the Society of Artists and two to the Free Society between 1762 and 1769, but that is all that we know of him. He advertised twice in the "Public Advertiser" in 1769 and in 1770.

Miniature Painting

Mr. Wilding presents his most respectful Compliments to the Nobility and Gentry, and informs him, that he is obliged to leave his House in Sutton-street, Soho-square, occasioned by the Light being obstructed by an opposite building newly erected, and that he is now removed to a House in Great Marybone-street, opposite Welbeck-street, Cavendish-square, where he continues to take Likenesses in the strongest manner for Rings, Bracelets, Snuff Boxes, &c., &c. at Two Guineas each. Specimens of his Painting may be seen as above. Portraits as large as life copied in Miniature. Mr. Wilding hopes that the great Distance he now lives off the City will be in some measure compensated for, by his pleasant and airy Situation, or if it should be rejected on account of the Distance, thinks it his indispensable Duty to inform them, that a Line, directed as above, will be strictly attended to. Wilding, Miniature Painter, on the Door.—*Public Advertiser*, 1769.

Miniature Painting

Mr. Wilding presents his most respectful Compliments to the Nobility, Gentry, and others, and informs them, that he is removed from Sutton-street, Soho, to his House in Great Marybone-street, opposite Welbeck Street, Cavendish-square, where he continues to take Likenesses in the strongest Manner for Rings, Bracelets, Snuff Boxes, &c., &c., at Two Guineas each.

Specimens of his Painting may be seen at Mr. Fran. Noble's Circulating Library, opposite Gray's Inn Gate in Holborn, and at his House as above. Portraits as large as Life copied in Miniature. Ladies and Gentlemen waited on at their own Houses, by a Line directed as above. —*Public Advertiser*, 1770.

It may be of interest also to give two more advertisements of miniature painters, although these advertisers modestly keep their names out of sight.

MINIATURE PAINTING

Portraits painted in Miniature, for bracelets, rings, &c., by an ingenious artist, for one guinea and two guineas each, who has given the greatest satisfaction for the most striking likeness, and neatness of painting. Specimens to be seen at Mr. Ryall's, book and printseller, at Hogarth's Head, facing Salisbury-court, Fleet-street.

N.B. Ladies and Gentlemen waited upon at their own houses, by directing as above.—*Public Advertiser*, 1765.

Portraits painted in Miniature, at two Guineas each; a good Likeness and Finishing may be depended on.

Specimens to be seen at the Golden Heart, the Corner of Peter's Court, in St. Martin's Lane. Printed for C. Moran, in the Great Piazza, Covent Garden.—*Public Advertiser*, 1766.

Finally a quaint notice sent in by T. Martyn may be appended, as it tells us the name and address of one of the frame makers who were kept so busy at this time.

MINIATURES. TO THE NOBILITY, GENTRY, &C.

The Delay of Time and frequent Disappointment that in general attends having Miniatures properly and expeditiously set, and which is almost unavoidable from the different and sometimes unskilful Hands they pass through, induces T. Martyn in Castle Court, Chandos-street, humbly to acquaint those who may have future Occasion in this Respect, that he constantly keeps by him a great Variety of elegant Miniature Frames of all sizes fitted with Glasses, and engages to fix any Picture and deliver it home (at a reasonable Distance) in two Hours. The Convenience and Utility of this Plan is of itself a sufficient Recommendation, and flatters himself, the Neatness of his fixing and reasonable Prices, will give the utmost Satisfaction to those from whom he may have the Honour to receive Commands.

All Orders from the Country punctually executed.—*Public Advertiser*, 1769.

The wording of this delightful notice is sufficiently interesting, I think, for it to appear in these pages.

This volume does not profess to be a biographical dictionary, nor to contain mention of all the artists who ever painted miniatures; but it is as well that there should be some short reference to certain painters of the eighteenth and nineteenth centuries who exhibited at various exhibitions, but about whom there is nothing to say save to mention the dates upon which they exhibited. My good friend Mr. Algernon Graves is kind enough to allow me to make use of the third edition of his invaluable "Dictionary of Artists who have exhibited works in the principal London exhibitions from 1760 to 1893," and the information which follows is extracted from that volume, and from the series of catalogues of the Royal Academy from the beginning which I myself possess. I am extremely grateful to him for the permission which he has been good enough to give me, as without his book many of the references to the earlier exhibitions I could not have obtained.

The following therefore is the list of some of these painters of whom practically nothing is known. I have only extracted from Mr. Graves's book the names of those persons who exhibited before the reign of Queen Victoria, and must still refer persons who require a complete list of miniature painters to his invaluable pages.

ACRES, E. LONDON. Exhibited 20 miniatures at the Royal Academy between 1797 and 1823.

ACRES, J. LONDON. Exhibited 7 miniatures at the Royal Academy between 1802 and 1813.

ADDINGTON, SARAH. LONDON. Exhibited 1 miniature at the Royal Academy in 1778.

ALLEN, MISS M. LONDON. Exhibited 9 miniatures at the Royal Academy between 1807 and 1813.

ALLISON, F. LONDON. Exhibited 1 miniature at the Society of Artists and 9 at the Royal Academy between 1790 and 1799.

ANDREE, MISS. LONDON. Exhibited 8 miniatures at the Royal Academy between 1825 and 1833.

ANDREWS, D. R. LONDON. Exhibited 1 miniature at the Royal Academy in 1820.

ARLAUD, L. R. LONDON. Exhibited 1 miniature at the Royal Academy in 1792.

ARNOLD, R. LONDON. Exhibited 1 miniature at the Society of Artists and 1 at the Royal Academy in 1791.

ARROWSMITH, THOMAS. LONDON. Exhibited 26 miniatures at the Royal Academy between 1792 and 1829.

ASTLES, S. WORCESTER. Exhibited 1 enamel at the Royal Academy in 1827.

AUSTIN, MISS CHRISTINA. LONDON. Exhibited 4 miniatures at the Society of Artists and 5 at the Royal Academy between 1783 and 1797.

AUSTIN, THOMAS (Jun.). LONDON. Exhibited 1 enamel at the Free Society in 1779.

AVARNE, C. LONDON. Exhibited 3 miniatures at the Royal Academy in 1793.

BABU, ——. LONDON. Exhibited 3 miniatures at the Society of Artists and 4 at the Free Society between 1765 and 1775.

BACKHOFFNER, MRS. (MISS CAROLINE DERBY). LONDON. Exhibited 1 miniature at the Royal Academy and 2 at Suffolk Street in 1835.

BAILEY, G. LONDON. Exhibited 17 miniatures at the Royal Academy from 1785 to 1797.

BARCLAY, WILLIAM. TOTTENHAM. Exhibited 14 miniatures at the Free Society between 1763 and 1769.

BARFOOT, J. R. LONDON. Exhibited 7 miniatures at the Royal Academy, 1830 to 1857.

BAROU, MRS. LONDON. Exhibited 22 miniatures at the Royal Academy from 1797 to 1801.

BARROW, J. LONDON. Exhibited 21 enamels at the Royal Academy and 4 at Suffolk Street, 1797 to 1836. There are drawings by this artist in the British Museum.

BARRY, G. LONDON. Exhibited 3 miniatures at the Royal Academy, 1793 to 1800.

BAXTER, THOMAS. LONDON. Exhibited 16 enamels at the Royal Academy, 1802 to 1821.

BEATHERD, ——. ——. Exhibited 1 miniature at the Free Society in 1782.

BEECHEY, MRS. and LADY. LONDON. Exhibited 20 miniatures at the Royal Academy from 1795 to 1805.

BEETHAM, MISS J. LONDON. Exhibited 56 miniatures at the Royal Academy, 3 at the British Institution, 10 at the Water-colour Society, and 9 at other exhibitions, between 1794 and 1816.

BELLINGHAM, ——. LONDON. Exhibited 2 miniatures at the Society of Artists in 1766.

BERCZY, ——. FLORENCE. Exhibited 1 miniature at the Royal Academy in 1790.

BERNE, H. Exhibited 5 miniatures at the Royal Academy in 1800.

BERNEDE, ——. LONDON. Exhibited 1 miniature at the Royal Academy in 1797.

BERRAC, G. LONDON. Exhibited 2 miniatures at the Royal Academy in 1797.

BISHOP, T. LONDON. Exhibited 5 enamels at the Royal Academy from 1787 to 1798.

BODE, LEWIS. EGHAM. Exhibited 4 miniatures at the Society of Artists and 22 at the Free Society between 1772 and 1783.

BONE, C. R. LONDON. Exhibited 67 miniatures at the Royal Academy, 7 at the British Institution, and 27 at Suffolk Street, between 1826 and 1848.

BORCKHARDT, C. LONDON. Exhibited 20 miniatures at the Royal Academy and 1 at the British Institution between 1784 and 1825.

BOSSET, J. B. LONDON. Exhibited 10 miniatures at the Royal Academy between 1778 and 1780.

BOWER, LEWIS. LONDON. Exhibited 2 miniatures at the Society of Artists, 2 at the Free Society, and 1 at the Royal Academy, between 1761 and 1775.

BOWRING, BENJAMIN. LONDON. Exhibited 11 miniatures at the Royal Academy between 1773 and 1781.

BRAINE, T. LONDON. Exhibited 65 miniatures at the Royal Academy from 1791 to 1802.

BRANWHITE, NATHAN C. BRISTOL. Exhibited 15 miniatures at the Royal Academy from 1802 to 1825. There are drawings by this artist (b. 1775, d. 1857) in the British Museum.

BREWER, MRS. LONDON. Exhibited 27 miniatures at the Society of Artists and 5 at the Free Society from 1763 to 1780.

BROADHURST, JOHN (Jun.). LONDON. Exhibited 5 miniatures at the Society of Artists from 1776 to 1779.

BROWN, MISS. YARMOUTH. Exhibited 2 miniatures at the Society of Artists from 1771 to 1783.

BULL, R. LONDON. Exhibited 68 miniatures at the Royal Academy from 1794 to 1809.

CARMICHAEL, JAMES. LONDON. Exhibited 4 miniatures at the Society of Artists from 1767 to 1774.

CAULFIELD, J. LONDON. Exhibited 3 miniatures at the Royal Academy in 1792.

CHARPIN, MISS. LONDON. Exhibited 4 miniatures at the Society of Artists and 13 at the Free Society from 1761 to 1767.

CHILDE, JAMES WARREN. LONDON. Exhibited 67 miniatures at the Royal Academy and 16 at Suffolk Street from 1815 to 1853.

CHUBARD, ——. Exhibited 1 miniature at the Society of Artists in 1763.

CLARKE, MISS E. LONDON. Exhibited 5 miniatures at the Royal Academy in 1799.

COCHRAN, JOHN. LONDON. Exhibited 2 miniatures at the Royal Academy and 16 at Suffolk Street from 1821 to 1827.

CODE, MRS. (formerly MISS MARY BENWELL). LONDON. Exhibited 22 miniatures at the Royal Academy between 1783 and 1791.

COLLEN, HENRY. LONDON. Exhibited 100 miniatures at the Royal Academy and 86 at Suffolk Street between 1820 and 1872.

COOPER, R. LONDON. Exhibited 11 miniatures at the Royal Academy between 1793 and 1799.

COOTE, MISS SARAH. LONDON. Exhibited 6 miniatures at the Society of Artists and 12 at the Royal Academy between 1777 and 1784.

CORDER, W. LONDON. Exhibited 3 enamels at the Royal Academy from 1825 to 1829.

COURT, W. LONDON. Exhibited 1 miniature at the Free Society and 30 at the Royal Academy between 1785 and 1836.

CROUCH, W. LONDON. Exhibited 4 miniatures at the Free Society between 1774 and 1776.

CUBITT, THOMAS. LONDON. Exhibited 2 miniatures at the Society of Artists and 1 at the Royal Academy between 1775 and 1778.

CUMBERLAND, GEORGE. LONDON. Exhibited 3 miniatures at the Royal Academy from 1773 to 1776. There are drawings by this artist (b. 1764, d. 1848) in the British Museum.

DAMPIER, E. Exhibited 4 miniatures at the Royal Academy between 1784 and 1786.

DANCE, W. LONDON. Exhibited 2 miniatures at the Free Society in 1780.

DANIEL, J. BRISTOL. Exhibited 1 miniature at the Society of Artists and 5 at the Royal Academy from 1783 to 1799.

DARLING, ——. Exhibited 1 miniature at the Society of Artists in 1762.

DAVIS, J. LONDON. Exhibited 12 miniatures at the Royal Academy from 1799 to 1812.

DAVIS, J. M. LONDON. Exhibited 63 miniatures at the Royal Academy from 1810 to 1839.

DAVY, ROBERT. LONDON. Exhibited 17 miniatures at the Society of Artists and 21 at the Royal Academy from 1762 to 1782.

DAY, THOMAS. LONDON. Exhibited 6 miniatures at the Society of Artists, 4 at the Free Society, and 51 at the Royal Academy, from 1768 to 1788.

DAYES, MRS. LONDON. Exhibited 8 miniatures at the Royal Academy from 1797 to 1800.

DE BEAUREPAIRE, MDLLE. LONDON. Exhibited 38 miniatures at the Royal Academy from 1804 to 1822.

DE CHAIR, R. B. Exhibited 6 miniatures at the Royal Academy in 1785.

De Janvry, H. London. Exhibited 16 miniatures at the Royal Academy from 1798 to 1800.

De Loutherbourg, A. C. H. London. Exhibited 9 miniatures at the Royal Academy in 1793.

Denham, Mrs. London. Exhibited 16 miniatures at the Society of Artists, 1 at the Free Society, and 2 at the Royal Academy, from 1767 to 1774.

Denton, W. London. Exhibited 8 miniatures at the Royal Academy from 1792 to 1795.

De Soutterant, F. A. London. Exhibited 2 miniatures at the Royal Academy in 1797.

Dickson, ——. London. Exhibited 8 miniatures at the Society of Artists from 1772 to 1774.

Diemar, ——. London. Exhibited 7 miniatures at the Society of Artists from 1766 to 1769.

Dietz, Amelia Mary. London. Exhibited 2 miniatures at the Royal Academy in 1782.

Dietz, Miss Diana. London. Exhibited 3 miniatures at the Society of Artists and 20 at the Royal Academy from 1775 to 1798.

Dixon, ——. London. Exhibited 1 miniature at the Society of Artists in 1771.

Docke, ——. London. Exhibited 7 miniatures at the Society of Artists from 1763 to 1767.

Du Bourg, M. London. Exhibited 3 miniatures at the Royal Academy from 1786 to 1808.

Dunn, A. London. Exhibited 23 miniatures at the Royal Academy and 1 at the British Institution from 1809 to 1818.

Dunthorne, John (Sen.). Colchester. Exhibited 2 miniatures at the Royal Academy from 1784 to 1786.

Durham, Cornelius B. London. Exhibited 157 miniatures at the Royal Academy and 46 at Suffolk Street from 1828 to 1858.

Duvigneaud, ——. London. Exhibited 1 miniature at the Royal Academy in 1797.

Easton, Reginald. London. Exhibited 160 miniatures at the Royal Academy between 1835 and 1887.

Einslie, S. London. Exhibited 10 miniatures at the Royal Academy from 1785 to 1808.

Elouis, H. London. Exhibited 16 miniatures at the Royal Academy from 1785 to 1787.

Fabian, ——. Exhibited 2 miniatures at the Society of Artists in 1762.

Facius, George S. London. Exhibited 5 miniatures at the Royal Academy between 1785 and 1788.

Fane, ——. London. Exhibited 1 miniature at the Royal Academy in 1776.

Faucigny, ——. London. Exhibited 5 miniatures at the Royal Academy in 1797.

Favard, V. London. Exhibited 5 miniatures at the Royal Academy between 1794 and 1797.

Fischer, T. P. London. Exhibited 80 miniatures at the Royal Academy and 17 at Suffolk Street from 1817 to 1852.

Flight, J. London. Exhibited 8 miniatures at the Royal Academy between 1802 and 1806.

Fortin, R. Exhibited 19 miniatures at the Royal Academy between 1790 and 1794.

Fox, J. London. Exhibited 13 miniatures at the Royal Academy between 1830 and 1846.

Francis, ——. London. Exhibited 1 miniature at the Royal Academy in 1797.

Gambel, ——. Exhibited 2 miniatures at the Free Society in 1773.

Gare, G. London. Exhibited 13 miniatures at the Royal Academy from 1802 to 1818.

Gaskell, J. London. Exhibited 1 miniature at the Society of Artists and 7 at the Royal Academy between 1774 and 1778.

Goddard, Thomas. London. Exhibited 20 miniatures at the Royal Academy from 1779 to 1788.

Goodman, T. London. Exhibited 12 miniatures at the Royal Academy from 1784 to 1812.

Grallia, A. C. London. Exhibited 2 miniatures at the Royal Academy in 1792.

Green, James. London. Exhibited 206 miniatures at the Royal Academy, 30 at the British Institution, 9 at Suffolk Street, and 43 at other exhibitions, between 1792 and 1834.

Green, Mrs. James (Miss Mary Byrne). London. Exhibited 94 miniatures at the Royal Academy, 6 at the British Institution, 2 at Suffolk Street, and 32 at other exhibitions, between 1805 and 1845.

Greenhead, Miss. London. Exhibited 9 miniatures at the Royal Academy between 1795 and 1800.

Grew, J. London. Exhibited 5 miniatures at the Royal Academy between 1788 and 1790.

Griffin, William. London. Exhibited 5 miniatures at the Society of Artists and 5 at the Royal Academy from 1772 to 1776.

GROOMBRIDGE, ——. GOUDHURST. Exhibited 8 miniatures at the Society of Artists and 11 at the Free Society from 1773 to 1776.

HAMILTON, MISS MARIA. LONDON. Exhibited 1 miniature at the British Institution in 1807.

HAMILTON, MRS. MARY F. LONDON. Exhibited 24 miniatures at the Royal Academy, 1 at the British Institution, and 6 at Suffolk Street, from 1807 to 1849.

HAMMOND, MRS. LONDON. Exhibited 18 miniatures at the Royal Academy between 1810 and 1826.

HARDEN, SYLVESTER. LONDON. Exhibited 1 miniature at the Society of Artists and 2 at the Free Society from 1767 to 1783.

HARDING, FREDERICK. LONDON. Exhibited 38 miniatures at the Royal Academy and 10 at Suffolk Street from 1825 to 1857.

HARDING, G. P. LONDON. Exhibited 20 miniatures at the Royal Academy and 2 at Suffolk Street from 1802 to 1840.

HARDING, H. J. LONDON. Exhibited 9 miniatures at the Royal Academy and 2 at Suffolk Street from 1823 to 1825.

HARRISON, J. LONDON. Exhibited 5 miniatures at the Royal Academy from 1784 to 1793.

HAÜRN, MRS. LONDON. Exhibited 3 miniatures at the Society of Artists in 1775.

HAVERTY, J. LONDON. Exhibited 17 miniatures at the Royal Academy and 8 at Suffolk Street from 1835 to 1858.

HAY, JOHN. LONDON. Exhibited 6 miniatures at the Society of Artists, 4 at the Free Society, and 7 at the Royal Academy, between 1768 and 1800.

HAY, MISS J. LONDON. Exhibited 21 miniatures at the Royal Academy and 2 at the British Institution from 1797 to 1812.

HAY, W. PLYMOUTH. Exhibited 16 miniatures at the Royal Academy from 1787 to 1797.

HEINS, D. LONDON. Exhibited 3 miniatures at the Society of Artists and 1 at the Free Society between 1768 and 1779.

HENARD, ——. LONDON. Exhibited 17 miniatures at the Royal Academy from 1785 to 1800.

HERVÉ, F. LONDON. Exhibited 29 miniatures at the Royal Academy from 1818 to 1840.

HERVÉ, H. LONDON. Exhibited 10 miniatures at the Royal Academy from 1813 to 1843.

HERVÉ, MRS. MARGARET. Exhibited 2 miniatures at the Society of Artists and 12 at the Royal Academy from 1783 to 1816.

HERVÉ, P. Exhibited 11 miniatures at the Royal Academy from 1802 to 1820.

HEWSON, STEPHEN. LONDON. Exhibited 18 miniatures at the Society of Artists, 16 at the Free Society, and 52 at the Royal Academy, from 1775 to 1805.

HIBBERT, MISS. LONDON. Exhibited 8 miniatures at the Royal Academy and 2 at Suffolk Street from 1836 to 1840.

HIGHAM, J. W. NORWICH. Exhibited 17 enamels at the Royal Academy from 1821 to 1835.

HILL, DIANA. Exhibited 3 miniatures at the Royal Academy in 1785.

HILL, J. LONDON. Exhibited 4 miniatures at the Society of Artists and 8 at the Royal Academy from 1775 to 1791.

HINCKS, WILLIAM. LONDON. Exhibited 1 miniature at the Free Society and 23 at the Royal Academy from 1781 to 1797.

HOBDAY, WILLIAM A. LONDON. Exhibited 103 miniatures at the Royal Academy and 2 at the British Institution from 1794 to 1830.

HODGES, CHARLES H. LONDON. Exhibited 1 miniature at the Society of Artists and 1 at the Free Society from 1768 to 1783.

HOLLAND, P. LONDON. Exhibited 7 miniatures at the Royal Academy from 1781 to 1793.

HOOK, MRS. ELIZA. LONDON. Exhibited 3 miniatures at the Society of Artists and 7 at the Royal Academy from 1773 to 1786.

HOORNE, MRS. LONDON. Exhibited 5 miniatures at the Society of Artists in 1776.

HOUNSOM, G. LONDON. Exhibited 43 miniatures at the Royal Academy from 1796 to 1806.

HOWELL, SOPHIA H. M. LONDON. Exhibited 26 miniatures at the Royal Academy from 1781 to 1788.

HUET, V. LONDON. Exhibited 22 miniatures at the Royal Academy from 1804 to 1806.

HUEY, A. LONDON. Exhibited 7 miniatures at the Royal Academy from 1814 to 1818.

HUNNEMAN, CHRISTOPHER WILLIAM. LONDON. Exhibited 25 miniatures at the Royal Academy from 1776 to 1793.

HUNT, T. Exhibited 5 miniatures at the Royal Academy in 1803.

HUTCHISON, J. LONDON. Exhibited 39 miniatures at the Royal Academy from 1792 to 1819.

IMOFF, ——. LONDON. Exhibited 1 miniature at the Society of Artists in 1768.
IRELAND, MISS JANE. LONDON. Exhibited 5 miniatures at the Royal Academy from 1792 to 1793.
ISAACS, MISS. LONDON. Exhibited 12 miniatures at the Free Society from 1771 to 1774.

JAMES, MISS G. CANTERBURY. Exhibited 4 miniatures at Suffolk Street from 1826 to 1828.
JENNINGS, JAMES. LONDON. Exhibited 40 miniatures at the Society of Artists and 1 at the Royal Academy from 1763 to 1793.
JONES, B. LONDON. Exhibited 4 miniatures at the Free Society in 1774.
JONES, MISS ELIZA. LONDON. Exhibited 98 miniatures at the Royal Academy and 35 at the British Institution from 1807 to 1852.
JONES, MISS MATILDA. LONDON. Exhibited 27 miniatures at the Royal Academy from 1825 to 1859.
JONES, MISS SOPHIA. LONDON. Exhibited 4 miniatures at the Royal Academy from 1789 to 1796.
JONES, MRS. S. LONDON. Exhibited 37 miniatures at the Royal Academy from 1797 to 1812.
JONVAUX, ——. LONDON. Exhibited 3 miniatures at the Royal Academy in 1831.
JUKES, J. Exhibited 1 miniature at the Society of Artists and 22 at the Royal Academy between 1775 and 1802.

KEMAN, G. A. Exhibited 29 miniatures at the Royal Academy from 1793 to 1807.
KITCHEN, H. LONDON. Exhibited 6 miniatures at the Royal Academy in 1802.
KNIGHT, C. LONDON. Exhibited 4 miniatures at the Royal Academy from 1793 to 1816.

LAINE, FRANCIS. LONDON. Exhibited 77 miniatures at the Society of Artists and 5 at the Royal Academy from 1776 to 1790.
LAIR, ——. LONDON. Exhibited 1 miniature at the Royal Academy in 1776.
LANE, ANNA LOUISA. LONDON. Exhibited 4 miniatures at the Royal Academy from 1778 to 1782.
LANGDON, T. LONDON. Exhibited 41 miniatures at the Royal Academy from 1785 to 1802.
LECOCQ, MISS. RICHMOND. Exhibited 2 miniatures at the Free Society in 1772.
LEEMING, T. LONDON. Exhibited 25 miniatures at the Royal Academy from 1811 to 1822.
LE HARDY, F. LONDON. Exhibited 4 miniatures at the Society of Artists and 21 at the Royal Academy between 1790 and 1802.
LETHBRIDGE, WALTER STEPHENS. Exhibited 58 miniatures at the Royal Academy and 4 at Suffolk Street between 1801 and 1829.
LEWIS, MISS. Exhibited 3 miniatures at the Royal Academy in 1802.
LIGHT, T. LONDON. Exhibited 4 miniatures at the Royal Academy from 1806 to 1808.
LILBURNE, MRS. T. Exhibited 1 miniature at the Royal Academy in 1825.
LITTLEFORD, ——. Exhibited 4 miniatures at the Society of Artists in 1762.
LOVEGROVE, ——. GREAT MARLOW. Exhibited 1 miniature at the Free Society in 1770.
LOWE, M. LONDON. Exhibited 6 miniatures at the Society of Artists and 12 at the Royal Academy from 1766 to 1786.
LUBERSAC, T. F. DE. LONDON. Exhibited 14 miniatures at the Royal Academy from 1795 to 1798.
LYON, J. LONDON. Exhibited 2 miniatures at the Royal Academy from 1803 to 1806.

MABBET, R. LONDON. Exhibited 2 miniatures at the Royal Academy between 1780 and 1781.
MACGAVIN, J. LONDON. Exhibited 5 miniatures at the Royal Academy from 1797 to 1820.
MACGAVIN, W. LONDON. Exhibited 8 miniatures at the Royal Academy from 1793 to 1807.
MACINTOSH, ——. LONDON. Exhibited 2 miniatures at the Society of Artists in 1768.
MACKIE, W. B. LONDON. Exhibited 4 miniatures at the Royal Academy between 1830 and 1831.
MACKRETH, MISS HARRIET F. S. NEWCASTLE. Exhibited 23 miniatures at the Royal Academy and 1 at Suffolk Street from 1828 to 1842.
MACLEOD, D. LONDON. Exhibited 1 miniature at the Royal Academy in 1793.
MACMORELAND, PATRICK JOHN. MANCHESTER. Exhibited 6 miniatures at the Society of Artists and 9 at the Royal Academy between 1774 and 1782.
MAINWARING, MISS. LONDON. Exhibited 6 miniatures at the Royal Academy from 1822 to 1824.

MANNIN, MRS. LONDON. Exhibited 43 miniatures at the Royal Academy and 13 at the British Institution from 1833 to 1857.
MARSH, R. LONDON. Exhibited 2 miniatures at the Society of Artists in 1791.
MERCIER, MRS. Exhibited 5 miniatures at the Society of Artists in 1761.
MILES, EDWARD. LONDON. Exhibited 53 miniatures at the Royal Academy from 1775 to 1797.
MILLETT, H. BATH. Exhibited 9 miniatures at the Royal Academy between 1809 and 1817.
MILLINGTON, HENRY. LONDON. Exhibited 16 miniatures at the Free Society and 1 at the Royal Academy between 1761 and 1811.
MITCHELL, MISS. LONDON. Exhibited 3 miniatures at the Royal Academy from 1810 to 1812.
MONK, M. C. Exhibited 1 miniature at the Royal Academy in 1780.
MONTAGUE, J. LONDON. Exhibited 5 miniatures at the Royal Academy in 1797.
MUSSARD, J. LONDON. Exhibited 3 miniatures at the Society of Artists from 1763 to 1768.
MYDDLETON, J. Exhibited 3 miniatures at the Royal Academy in 1803.

NAISH, JOHN. LONDON. Exhibited 9 miniatures at the Royal Academy from 1790 to 1795.
NEALE, MISS. LONDON. Exhibited 5 miniatures at the Royal Academy between 1797 and 1800.
NEVIN, D. M. LONDON. Exhibited 1 miniature at the Free Society in 1783.
NEWELL, MISS S. LONDON. Exhibited 40 miniatures at the Royal Academy and 4 at Suffolk Street from 1819 to 1838.
NOTZ, J. LONDON. Exhibited 15 miniatures at the Royal Academy from 1831 to 1840.

O'NEAL, J. H. LONDON. Exhibited 13 miniatures at the Society of Artists from 1763 to 1772.
OVERTON, THOMAS. LONDON. Exhibited 33 miniatures at the Royal Academy and 1 at Suffolk Street from 1818 to 1838.

PAILLOU, PETER. LONDON. Exhibited 1 miniature at the Society of Artists, 1 at the Free Society, and 68 at the Royal Academy, between 1763 and 1800.
PANE, J. Exhibited 1 miniature at the Royal Academy in 1797.
PARK, MISS R. GREENWICH. Exhibited 4 miniatures at the Royal Academy in 1834.
PATTEN, E. LONDON. Exhibited 10 miniatures at the Royal Academy from 1794 to 1808.
PATTEN, MISS. LONDON. Exhibited 16 miniatures at the Royal Academy between 1826 and 1836.
PEALE, R. LONDON. Exhibited 6 miniatures at the Society of Artists and 2 at the Royal Academy from 1768 to 1803.
PEARCE, WILLIAM. LONDON. Exhibited 2 miniatures at the Royal Academy in 1798.
PEAT, MISS M. LONDON. Exhibited 2 miniatures at the Royal Academy in 1796.
PEGSWORTH, J. LONDON. Exhibited 1 miniature at the Royal Academy in 1781.
PENNY, C. LONDON. Exhibited 7 miniatures at the Royal Academy and 1 at Suffolk Street from 1816 to 1825.
PERCY, S. LONDON. Exhibited 9 miniatures at the Royal Academy between 1786 and 1804.
PETERS, MISS. Exhibited 1 miniature at the Royal Academy in 1780.
PHELPS, ELIZA H. LONDON. Exhibited 2 miniatures at the Royal Academy from 1778 to 1780.
PIERCE, SARAH. LONDON. Exhibited 7 miniatures at the Royal Academy from 1785 to 1790.
PILSBURY, E. Exhibited 1 miniature at the Royal Academy in 1810.
PLACE, GEORGE. LONDON. Exhibited 43 miniatures at the Royal Academy from 1791 to 1797.
PONTHON, A. LONDON. Exhibited 5 miniatures at the Royal Academy between 1798 and 1800.
POWLE, GEORGE. LONDON. Exhibited 4 miniatures at the Society of Artists and 6 at the Free Society from 1764 to 1770.
PRESTON, THOMAS. LONDON. Exhibited 3 miniatures at the Free Society from 1764 to 1773.
PROVIS, ANN JEMIMA. LONDON. Exhibited 2 miniatures at the Royal Academy in 1787.

RAYMOND, FRANCIS. TOOTING. Exhibited 1 miniature at the Free Society in 1778.
REEKES, RICHARD. LONDON. Exhibited 5 miniatures at the Royal Academy in 1810.
REYNOLDS, MISS ELIZABETH. LONDON. Exhibited 47 miniatures at the Royal Academy and 3 at Suffolk Street between 1818 and 1835.

REYNOLDS, MISS FANNY. LONDON. Exhibited 4 miniatures at the Royal Academy from 1828 to 1830.

ROBERTS, JOHN. LONDON. Exhibited 6 miniatures at the Society of Artists and 69 at the Royal Academy from 1774 to 1825.

ROBERTSON, CHARLES. DUBLIN. Exhibited 8 miniatures at the Royal Academy between 1790 and 1810.

ROBERTSON, E. LONDON. Exhibited 11 miniatures at the Royal Academy from 1830 to 1837.

ROBINSON, JOSEPH. LONDON. Exhibited 2 miniatures at the Society of Artists and 25 at the Royal Academy from 1790 to 1816.

ROONKIN, J. LONDON. Exhibited 1 miniature at the Royal Academy in 1792.

ROTH, THOMAS. LONDON. Exhibited 43 enamels at the Royal Academy between 1803 and 1828.

ROUKIN, J. LONDON. Exhibited 3 miniatures at the Royal Academy in 1785.

ST. AUBIN, DE. LONDON. Exhibited 7 miniatures at the Royal Academy from 1795 to 1802.

SANDERSON, ——. Exhibited 1 miniature at the Society of Artists in 1770.

SARNEY, ——. LONDON. Exhibited 2 miniatures at the Free Society in 1766.

SATCHWELL, R. W. LONDON. Exhibited 71 miniatures at the Royal Academy from 1793 to 1818.

SAUNDERS, R. LONDON. Exhibited 31 miniatures at the Royal Academy between 1801 and 1828.

SCOTT, B. F. LONDON. Exhibited 2 miniatures at the Society of Artists and 1 at the Royal Academy from 1790 to 1792.

SCOTT, MISS. LONDON. Exhibited 5 miniatures at the Royal Academy from 1802 to 1804.

SHARPLES, MRS. LONDON. Exhibited 1 miniature at the Society of Artists and 5 at the Royal Academy from 1783 to 1807.

SHEPPARD, G. LONDON. Exhibited 4 miniatures at the Royal Academy from 1797 to 1802.

SHERBORNE, ——. LONDON. Exhibited 1 miniature at theSociety of Artists in 1776.

SHERRATT, E. LONDON. Exhibited 2 miniatures at the Royal Academy from 1787 to 1792.

SIMON, J. P. LONDON. Exhibited 7 miniatures at the Royal Academy from 1785 to 1786.

SIMPSON, G. LONDON. Exhibited 1 miniature at the Royal Academy in 1799.

SINGLETON, MRS. H. LONDON. Exhibited 9 miniatures at the Royal Academy and 6 at the British Institution from 1808 to 1822.

SINGLETON, MISS SARAH. LONDON. Exhibited 74 miniatures at the Royal Academy between 1787 and 1813.

SKINNER, JOHN. LONDON. Exhibited 2 miniatures at the Royal Academy from 1776 to 1787.

SKURRY, MISS E. LONDON. Exhibited 1 miniature at the Royal Academy in 1800.

SLATER, JOSIAH. LONDON. Exhibited 130 miniatures at the Royal Academy from 1806 to 1833.

SLATER, J. W. LONDON. Exhibited 67 miniatures at the Royal Academy between 1803 and 1836.

SLOUS, GEORGE. DEPTFORD. Exhibited 65 miniatures at the Royal Academy, 9 at the British Institution, and 1 at Suffolk Street, from 1791 to 1839.

SMITH, MISS CLIFFORD. LONDON. Exhibited 5 miniatures at the Royal Academy from 1823 to 1855.

SMITH, MISS EMMA. LONDON. Exhibited 35 miniatures at the Royal Academy from 1799 to 1808.

SMITH, EDWIN D. LONDON. Exhibited 66 miniatures at the Royal Academy and 13 at Suffolk Street from 1816 to 1847.

SMITH, G. LONDON. Exhibited 1 miniature at the Society of Artists and 37 at the Royal Academy from 1789 to 1805.

SMITH, JAMES. LONDON. Exhibited 1 miniature at the Society of Artists, 1 at the Free Society, and 24 at the Royal Academy, between 1773 and 1789.

SMITH, MISS J. LONDON. Exhibited 13 miniatures at the Royal Academy from 1802 to 1809.

SMITH, MISS MARIA. LONDON. Exhibited 1 miniature at the Society of Artists and 1 at the British Institution from 1791 to 1808.

SMITH, MISS MATILDA. LONDON. Exhibited 2 miniatures at the Royal Academy from 1823 to 1824.

SMITH, MISS M. A. LONDON. Exhibited 6 miniatures at the Royal Academy from 1804 to 1810.

SMITH, MISS SOPHIA. BATH. Exhibited 4 miniatures at the Society of Artists and 8 at the Royal Academy from 1766 to 1804.

SMITH, THOMAS. LONDON. Exhibited 4 miniatures at the Society of Artists and 6 at the Royal Academy from 1773 to 1788.

SMITH, THOMAS C. LONDON. Exhibited 3 miniatures at the Society of Artists from 1767 to 1769.

SMITHSON, ——. Exhibited 1 miniature at Suffolk Street in 1830.

SNELLGROVE, T. LONDON. Exhibited 14 miniatures at the Royal Academy from 1800 to 1827.

SPALDING, G. LONDON. Exhibited 12 miniatures at the Royal Academy between 1821 and 1832.

STEELE, JEREMIAH. NOTTINGHAM. Exhibited 27 miniatures at the Royal Academy and 3 at the British Institution from 1801 to 1826.

STEPHENS, A. LONDON. Exhibited 30 miniatures at the Royal Academy between 1812 and 1839.

STEPHENS, L. LONDON. Exhibited 10 miniatures at the Royal Academy from 1824 to 1829.

STEVENS, T. LONDON. Exhibited 5 miniatures at the Royal Academy from 1831 to 1844.

STEVENSON, J. H. LONDON. Exhibited 2 miniatures at the Society of Artists, 2 at the Free Society, and 43 at the Royal Academy, from 1776 to 1833.

STEVENSON, MISS R. LONDON. Exhibited 2 miniatures at the Royal Academy in 1801.

STEVENSON, W. LONDON. Exhibited 5 miniatures at the Royal Academy between 1777 and 1778.

STORDY, J. LONDON. Exhibited 3 miniatures at the Royal Academy from 1786 to 1788.

STRUTT, W. T. LONDON. Exhibited 30 miniatures at the Royal Academy between 1795 and 1822.

STUBBLE, H. LONDON. Exhibited 6 miniatures at the Royal Academy from 1785 to 1791.

TACHETTI, FATHER. Exhibited 5 miniatures at the Free Society in 1768.

TALLENT, J. LONDON. Exhibited 1 miniature at the Royal Academy in 1797.

TAYLER, C. F. ISLE OF WIGHT. Exhibited 39 miniatures at the Royal Academy from 1820 to 1853.

TAYLER, E. LONDON. Exhibited 24 miniatures at the Royal Academy between 1802 and 1830.

TAYLOR, ALEXANDER. LONDON. Exhibited 12 miniatures at the Society of Artists and 22 at the Royal Academy from 1774 to 1796.

TAYLOR, E. LONDON. Exhibited 2 miniatures at the Royal Academy in 1825.

TAYLOR, JOHN. LONDON. Exhibited 69 miniatures at the Society of Artists, 2 at the Free Society, and 11 at the Royal Academy, between 1764 and 1786.

TETLOW, ——. Exhibited 7 miniatures at the Society of Artists and 1 at the Royal Academy from 1767 to 1775.

THEWENETI, L. LONDON. Exhibited 8 miniatures at the Royal Academy from 1824 to 1831.

THICK, MISS C. LONDON. Exhibited 44 miniatures at the Royal Academy from 1802 to 1844

THICK, MISS ELIZA. LONDON. Exhibited 28 miniatures at the Royal Academy from 1801 to 1836.

THICK, W. LONDON. Exhibited 29 miniatures at the Royal Academy between 1787 and 1815.

THOLSON, W. LONDON. Exhibited 1 miniature at the Royal Academy in 1810.

THOMAS, ——. Exhibited 1 miniature at the Society of Artists in 1770.

THOMPSON, E. W. PARIS. Exhibited 9 miniatures at the Royal Academy between 1832 and 1839.

THOMPSON, N. LONDON. Exhibited 5 miniatures at the Royal Academy in 1809.

THOMPSON, T. LONDON. Exhibited 7 miniatures at the Royal Academy from 1793 to 1796.

THOMSON, H. Exhibited 2 miniatures at the Royal Academy in 1818.

TILLER, MRS. LONDON. Exhibited 3 miniatures at the Royal Academy from 1819 to 1821.

TILSTONE, J. R. LONDON. Exhibited 2 miniatures at the Royal Academy from 1827 to 1829.

TODDERICK, MISS. LONDON. Exhibited 12 miniatures at the Society of Artists and 4 at the Free Society from 1762 to 1774.

TOMKINS, MISS M. LONDON. Exhibited 4 miniatures at the Royal Academy in 1824.

TRAIL, MISS A. A. LONDON. Exhibited 14 miniatures at the Royal Academy and 7 at Suffolk Street between 1823 and 1833.

TRANT, MISS. Exhibited 2 miniatures at the Society of Artists in 1766.

TREVINNARD, A. LONDON. Exhibited 14 miniatures at the Royal Academy from 1797 to 1806.

TROSSARELLI, J. LONDON. Exhibited 61 miniatures at the Royal Academy and 2 at the British Institution from 1773 to 1825.

TURNBULL, MRS. Exhibited 21 miniatures at the Royal Academy and 1 at Suffolk Street from 1829 to 1844.

TUVIN, JOHN. LONDON. Exhibited 3 miniatures at the Society of Artists and 14 at the Royal Academy between 1776 and 1792.

TWINING, MISS ELIZABETH. Exhibited 2 miniatures at the Royal Academy from 1831 to 1835.

UTCHISON, ——. LONDON. Exhibited 1 miniature at the Royal Academy in 1791.

VAUGHAN, E. LONDON. Exhibited 8 miniatures at the Society of Artists, 5 at the Free Society, and 13 at the Royal Academy, from 1772 to 1814.

VIGNE, H. G. LONDON. Exhibited 2 miniatures at the Royal Academy from 1785 to 1787.

WALTON, MRS. Exhibited 1 miniature at the Royal Academy in 1789.

WARD, MRS. G. R. LONDON. Exhibited 31 miniatures at the Royal Academy and 15 at Suffolk Street between 1829 and 1849.

WARNER, ——. LONDON. Exhibited 2 miniatures at the Society of Artists, 1 at the Free Society, and 1 at the Royal Academy, from 1775 to 1788.

WATERS, W. LONDON. Exhibited 14 miniatures at the Royal Academy from 1792 to 1800.

WATTS, W. H. Exhibited 67 miniatures at the Royal Academy from 1803 to 1830.

WEBB, MISS ELIZA. LONDON. Exhibited 11 miniatures at the Royal Academy from 1820 to 1827.

WEBBER, ——. LONDON. Exhibited 1 miniature at the Society of Artists in 1771.

WEBSTER, SIMON. LONDON. Exhibited 16 miniatures at the Society of Artists and 1 at the Free Society from 1762 to 1780.

WELLINGS, W. LONDON. Exhibited 2 miniatures at the Royal Academy in 1793.

WELLS, MRS. LONDON. Exhibited 2 miniatures at the Royal Academy in 1806.

WETHERILL, ——. LONDON. Exhibited 1 miniature at the Society of Artists and 1 at the Royal Academy between 1773 and 1783.

WHEELER, T. LONDON. Exhibited 49 miniatures at the Royal Academy from 1817 to 1845.

WHITTAKER, W. LONDON. Exhibited 2 miniatures at the Royal Academy in 1827.

WIGGINS, F. LONDON. Exhibited 3 miniatures at the Society of Artists between 1790 and 1791.

WILKIN, CHARLES. LONDON. Exhibited 24 miniatures at the Royal Academy from 1783 to 1808.

WILKIN, HENRY. LONDON. Exhibited 57 miniatures at the Royal Academy and 17 at Suffolk Street from 1831 to 1847.

WILKINSON, R. LONDON. Exhibited 2 miniatures at the Royal Academy in 1788.

WILLIAMS, ——. LONDON. Exhibited 1 miniature at the Society of Artists in 1773.

WILSON, ——. LONDON. Exhibited 2 miniatures at the Free Society in 1779.

WILTHEW, L. LONDON. Exhibited 11 miniatures at the Royal Academy from 1781 to 1785.

WITCHELL, THOMAS. LONDON. Exhibited 3 miniatures at the Royal Academy from 1778 to 1780.

WOONS, J. LONDON. Exhibited 2 miniatures at the Royal Academy in 1778.

WRIGHT, THOMAS. LONDON. Exhibited 14 miniatures at the Royal Academy between 1815 and 1848.

WRIGHT, MRS. LONDON. Exhibited 4 miniatures at the Royal Academy from 1831 to 1832.

YOUNG, ——. BRISTOL. Exhibited 5 miniatures at the Society of Artists and 1 at the Free Society from 1767 to 1783.

ZEIGLER. Exhibited 1 miniature at the Free Society in 1768.



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